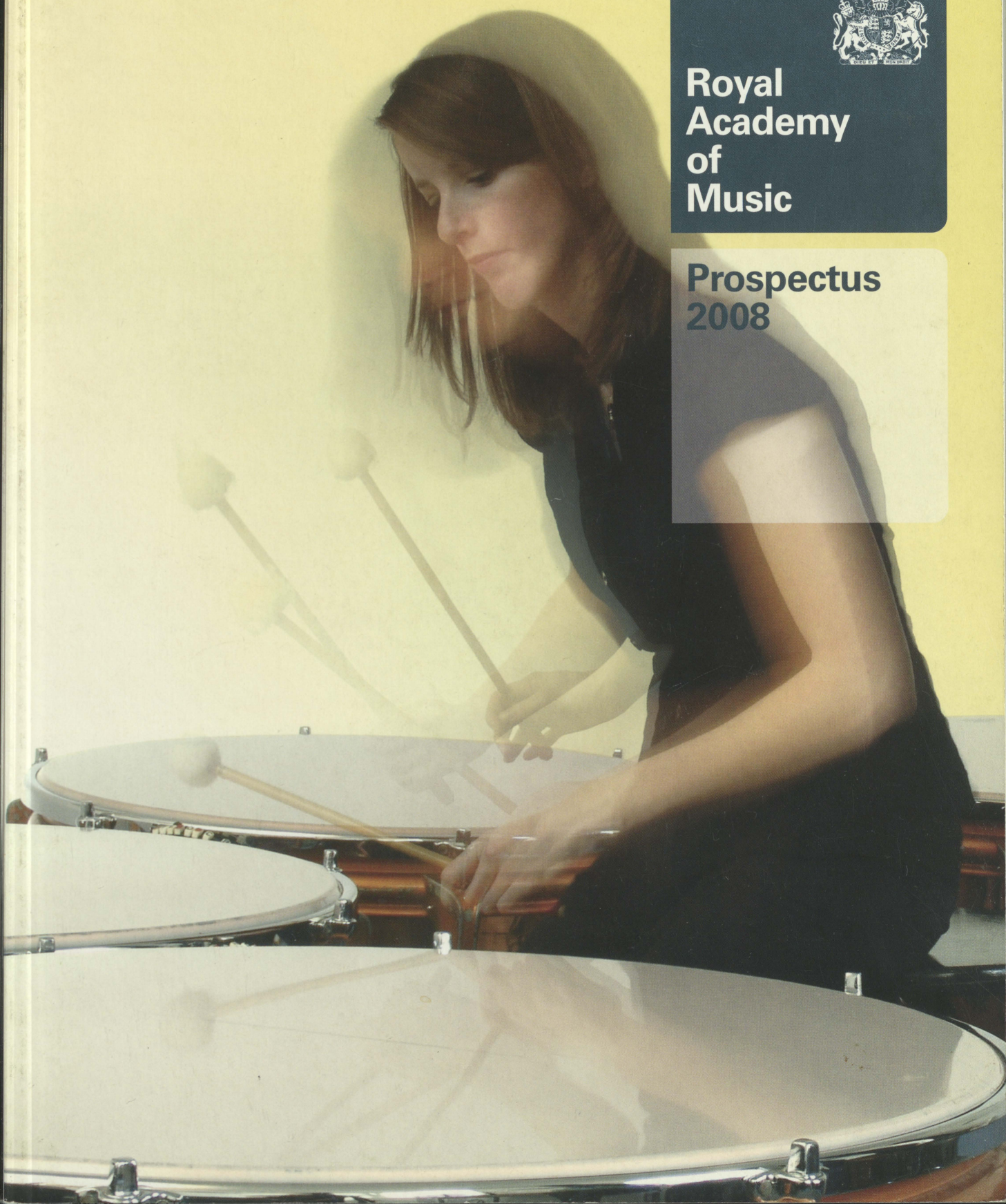




**Royal
Academy
of
Music**

**Prospectus
2008**



'A pleasure for all... the soloists excelled with ear-catching contributions... musically this was an emotionally charged account, and a treat to hear.'

Evening Standard, March 2007

'With some full-blooded conducting from Steuart Bedford, the whole evening goes like a rocket.'

Metro, March 2007

(Royal Academy Opera: Tchaikovsky *Iolanta* and Puccini *Gianni Schicchi*)

'Royal Academy Opera's matched pair of Tchaikovsky and Puccini one-acters was a great success, underpinned, under Steuart Bedford's direction, by some of the best and most idiomatic romantic orchestral playing I have heard in student opera. Both operas involve a large number of roles and it is a real tribute to the strength of Royal Academy of Music's Opera Course that they were able to double cast throughout... singing of the very highest standard.'

www.musicalpointers.co.uk,
March 2007

'The standard is very high... could show the professional companies a thing or two... it's a great place to prepare you for the hurly-burly of the outside world.'

BBC Radio 3 on Royal Academy Opera, February 2007

'A wonderful musical achievement and a recording of major documentary significance.'

Choir and Organ, January 2007

('Grand Chorus': 22 historic and important organs South of the Thames)

'The Royal Academy of Music's production of Rameau's tragédie lyrique, *Dardanus*, sped by... Ambitious is too slight a word for this extraordinary project... Robert Chevara's neat, clear, stylish production was deftly managed.'

Independent on Sunday, November 2006

'... stylishly directed by Robert Chevara with sumptuous costumes and a simple set. Catch it tonight or tomorrow.'

London Evening Standard,
November 2006

'The whole enterprise was filled with an understanding of period French style and what it takes to translate it to our 21st-century sensibilities.'

Financial Times, November 2006

'The Academy's ensemble dispatched it with palpable glee... The Academy's orchestra sounded wonderfully zingy and spry under Laurence Cummings. This really was a premiere to remember.'

The Times, November 2006

(Royal Academy Opera:
Rameau Dardanus)

'Messiaen's requests are honoured in full by Keith Bragg and his excellent, already fully professional, players... The extraordinary power of the music (Messiaen's *Et Exspecto*) is as imposing as I've ever heard it on disc... This admirable recording confirms that the Royal Academy of Music has issued another winner.'

Gramophone, November 2006

'Beguiling, fresh-toned solo playing from all quarters... a most enjoyable listening experience — only a hard-hearted listener could completely resist the temptation to smile... wonderful individual and collective performances... This is a commendable release.'

International Record Review,
October 2006

(Symphonic Wind perform Strauss, Messiaen and Stravinsky)

'The full range of more conventional musical activity is all there, of course, but the Academy is embracing the new technology and new musical directions to be found in the worlds both of education and the music profession... the developments at the Academy are many, and would probably have horrified a lot of its denizens of 30 years ago.'

Classical Music, September 2006

'A line-up of teachers which looks like the British Brass Hall of Fame. And not just from the symphonic world either... In fact the Academy's success is easily measured by the increasingly high profile successes of its graduates.'

The Brass Herald, August 2006

'A showcase for outstanding vocal talent at the Royal Academy of Music, this well-planned disc also offers an attractive programme...'

London Evening Standard, August 2006

Welcome

Principal

Professor Sir Curtis Price

KBE, AM, PhD, Hon RAM, FKC, FRCM, FRNCM

'This is one of the great conservatoires of the world, a powerhouse that has produced the great and the famous from Sir Simon Rattle to Sir Elton John'

The Guardian, October 2004



Since 1822, the Royal Academy of Music has produced generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers — versatile and resourceful professionals working at the highest international levels.

However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to—and to anticipate—changes in the profession. Our facilities have been greatly enhanced in the last few years: we have opened the custom-built David Josefowitz Recital Hall (pictured behind me here) and new rehearsal and teaching rooms in York Gate; we have refurbished the Sir Jack Lyons Theatre; and the York Gate Collections display some of our finest instruments as well as providing a centre for research activities.

The Academy is thoroughly cosmopolitan, proud of the excitement it generates. It is also warm and welcoming, a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, arrange consultation lessons with our professors, talk to current students, get the feel of the place. The Academy, which is already very international in both its teaching staff and student body, is deeply committed to recruiting musicians from the widest possible background and range of interests. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Professor Sir Curtis Price KBE

Studied at Harvard University, where he received his PhD. Taught at King's College London from 1981, latterly Head of Department, when he established the Centre for Advanced Performance Studies jointly with the Academy.

Principal of the Academy since 1995, and University of London Professor since 2000. A leading authority on the music of Henry Purcell and historical performance practice, publications include studies of English and Italian music and opera. President of the Royal Musical Association, 1999–2002; Trustee of Musica Britannica and Wigmore Hall; Trustee of the National Sound Archive; Governor of the Purcell School.

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President of the
Royal Academy of Music
**Her Royal Highness
The Duchess of Gloucester**
GCVO, Hon FRAM



'The standard is, as we have come
to expect, extraordinarily high'
Evening Standard, January 2004



University
of London



www.ram.ac.uk/china



www.ram.ac.uk/japan



www.ram.ac.uk/korea

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Frequently Asked Questions

Vice-Principal and Director of Studies, Professor Jonathan Freeman-Attwood, provides some answers.

'The Academy's ensemble dispatched it with palpable glee... the Academy's orchestra sounded wonderfully zingy and spry... this really was a premiere to remember.'
The Times, November 2006

(Royal Academy Opera:
Rameau Dardanus)



Professor Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford. Recording producer for many independent record labels, including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes. Broadcaster for BBC, New Grove contributor, reviewer for Gramophone, and performance research for numerous publications. As a trumpet player, he has performed widely with solo recitals and discs of sonatas, concerti, including 'The Trumpets That Time Forgot' with John Wallace and, in 2007, 'La Trompette Retrouvée'.

GRSM Tutor 1990–1. As Dean of Undergraduate Studies 1991–5, he directed the first phase of the BMus programme. Vice-Principal and Director of Studies since 1996. Appointed a Professor of University of London, 2001.

Who gets into the Academy?

Anyone—wherever they're from—so long as we think they have the talent and potential to succeed as professional musicians.

How do you cater for so many different student backgrounds and cultures?

We offer a uniquely diverse range of disciplines and programmes underpinned by a team of academic and 'pastoral' tutors, counsellors, mentors and a special officer for international students. We ensure that our students—from over 50 countries—get the very best guidance and support according to individual needs.

Does the Academy prepare students for the real world?

Recent Higher Education Statistics Agency's results show that well over 90% of recent alumni successfully work in music. We pride ourselves in creating stimulating study programmes for an ever-broadening and fast-changing musical environment. We also prepare students to present performances in a wide range of contexts, from schools, clubs and festivals to all kinds of concert venues.

What's special about the Academy?

Quite simply, we have an international teaching and coaching staff second-to-none—and the calibre of students to match them. The friendly atmosphere is a renowned and exceptional feature of Academy life.

What has the Academy done recently?

The last 10 years have seen the most momentous period of change in the Academy's 185-year history. We have:

- > almost doubled the size of the Academy's space with new and refurbished facilities
- > become the only conservatoire to be made a member of the renowned University of London, which awards our degrees
- > led the way in Europe with our challenging BMus, MMus and PhD programmes—degrees which have helped to redefine the field of performance studies and research
- > introduced and developed Media Music, Musical Theatre, Jazz and Opera courses
- > created 'Open Academy', expanding access with new programmes and initiatives into the widest community
- > released outstanding and innovative CDs
- > invested in state-of-the-art technology to enable creative collaborations.

What else is important?

That you find lifelong friends and colleagues and make the most of this unique time in your life, through collaboration, exploration, reflection—and discovering your own identity as a musician.

Facilities



* The Academy includes all the requirements of a modern conservatoire:

- > over 100 teaching and practice studios, rehearsal and lecture rooms
- > several large concert rooms
- > the 120-seat David Josefowitz Recital Hall
- > the modernised Sir Jack Lyons Theatre
- > the Duke's Hall, a 400-seat concert venue
- > electronic and recording studios
- > a new Creative Technology Suite
- > a well-equipped library
- > an excellent 'canteen' serving healthy and value-for-money meals, including vegetarian options
- > the York Gate Collections, where many of the Academy's valuable and historic instruments and manuscripts are displayed and which hosts daily public research events

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.

Library

In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians including Sir Arthur Sullivan, Sir Henry Wood and David Munrow as well as the Robert Spencer collection of music for lute, guitar and early English song. In 2004 the Academy acquired Yehudi Menuhin's substantial archive with a generous grant from the Foyle Foundation.

Among the Library's most important possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams' *Fantasia* on a theme of Thomas Tallis and the recently-discovered Handel *Gloria*.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

Computers

Workstations are available throughout opening hours, equipped with academic and professional applications including word-processing, spreadsheets, desk-top publishing and state-of-the-art music notation. Students have free access to email and the internet as well as to an increasing range of e-learning initiatives. The Academy provides computer training, enabling students to master essential management and promotional skills.



Instruments

All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments.

The Academy has an extensive stock of instruments. Its collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. At any time most of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. The Becket Collection of classical period instruments is housed at the Academy and often appears in orchestral performances.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Junior Academy

The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18). Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Virtual Tour

You can explore many of the Academy's performance, rehearsal and social spaces by taking a 3D tour at www.ram.ac.uk

How To Find Us

- 1 Royal Academy of Music**
Marylebone Road
London NW1 5HT
- 2 University of London Senate House**
Malet Street
London WC1E 7HU
- 3 King's College London**
The Strand
London WC2R 2LF



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Registered Charity No. 310007

Term dates, 2008–2009

8th September–28th November 2008
5th January–27th March 2009
20th April–1st July 2009

Living and Studying in London



London is an exciting and inspiring capital city in which to live and work. 30% of London residents were born outside England, and more than 300 languages are spoken in London: as one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go— whatever your tastes.

The Academy is at the heart of the transport network, providing easy access from all parts of the city and beyond.

Music

London is widely acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time, as well as two major opera houses. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.



The Academy's building (left) and the Duke's Hall (below left), centrally located on Marylebone Road. The David Josefowitz Recital Hall and 1–5 York Gate are alongside.

London is a recognised centre for experimental jazz, and Academy students perform regularly at the famous 606 Club and Ronnie Scott's. The city has a dynamic club scene.

Entertainment and the arts

London is a major international centre for all cultural activities.

Tate Britain, the Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

London landmarks

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list, and a stroll around London can quickly become an exploration of the city's past. The most famous of London's churches is Wren's masterpiece, St Paul's Cathedral. Many fascinating churches in the financial heartland of the City host regular concerts. Further iconic buildings have been built in the past ten years—including the London Eye, the 'big wheel' which towers 450 feet above the Thames.

Accommodation

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Travelling further afield

Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the Channel Tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

Sport and shopping

London will host the 2012 Olympics and is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs as well as the new Wembley Stadium.

The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you like shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget

Many students at the Academy have tight budgets, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues. Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

Performance Opportunities

While studying at the Academy, students enjoy a wide range of performance opportunities to help prepare for the demands of professional life. The specialist concerts office organises a diverse series of performances at the Academy. High-profile external concerts include a series at Wigmore Hall, tours and many festival appearances. Please turn to p.09 to read about the diverse concerts promoted by the Academy, and see www.ram.ac.uk/events for forthcoming public performances.

External bookings

The Academy secures many bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital and opportunities, open to everyone, to earn money playing at functions.

Music and Community

As part of its widening participation strategy, the Academy is committed to a number of schemes embracing community projects. 'Music and Community' is a compulsory course for third-year undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options. See Open Academy, p.41, for more details.

Competitions

The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

'It was difficult to believe the players were still students. A fine clutch of aspirant singers were all seemingly at ease... It was a terrific evening'

The Stage, March 2003
(The Cunning Little Vixen
with Sir Charles Mackerras)

Student Exchanges

The Academy offers a wide range of opportunities for overseas exchanges for both undergraduate and postgraduate students for periods of three months to one academic year. Please ask the Registry staff for information.

Student Support

Counsellor:

Dani Singer BA, PGDip, MAPC,
UKCP registered, BACP accredited

International Students Officer:

George Biddlecombe MA, PhD, GRSM,
LRAM, ARCM, ARAM

Dyslexia Tutor:

Paula Bishop-Liebler BA, MMus,
LRAM, RSADip

Head of Alexander Technique:

Paul Moore LTCL, MStat

Students' Union

RAMSU supports a variety of societies, including Tai Chi, yoga, Christian Union, Alexander Technique and football. As well as providing welfare and international representation, the Union holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social activities are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises events every two weeks—including themed parties, karaoke, comedy and movie nights.

Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.54, and www.ram.ac.uk/scholarships

International Students

The Academy is a truly international community and offers an 'acclimatisation' course to selected international students before the beginning of the academic year. See p.53. The innovative one-year Foundation Programme offers an intensive English Language course together with musical tuition; see p.47.

A handbook for international students is available from the Registry and at www.ram.ac.uk, and the International Students Officer is pleased to give advice.

Careers Advice

Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

Alexander Technique

The Academy has taught Alexander Technique for over 20 years. Students

normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Medical Health and Counselling

The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre. Psychology-based music performance classes are offered where possible to help all students to achieve their potential by managing performance nerves. A fully-integrated pastoral team is led by the Counsellor. The Academy also has a Chaplain.

Disability and Special Needs

The Academy has extensive experience of supporting students with disabilities and specific learning differences such as dyslexia. The Disability Advisor provides a confidential service to applicants and students on all matters relating to disability. See www.ram.ac.uk/disabilities for more details.

Recordings

'This admirable recording confirms that the Royal Academy of Music has issued another winner'
Gramophone, November 2006

'While the big record companies flounder, the independents flourish. The Royal Academy of Music's own label is a case in point, with some jolly good recordings in its catalogue'
Metro, June 2006



Above: Sir Elton John with the Academy Symphony Orchestra at the Royal Opera House.

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The *raison d'être* for making CDs at the Academy is threefold:

- > to provide valuable studio experience for our students
- > to record music which reflects the range and quality of the Academy's musical activity across many disciplines
- > to produce challenging, committed and discerning interpretations of interesting repertoire—something which young, talented people often respond to spectacularly well.

We hope that you will spend a few minutes listening to some of the audio which is available on the Academy's website at www.ram.ac.uk/discs—if you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

Classical CDs

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service. Selected discs are available for sale to the public, with all proceeds used to fund future recordings.

Our première recording of Handel's *Gloria* with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

Recent releases include:

- > A series of highly-acclaimed recordings by Academy Symphonic Wind, including the complete wind ensemble music of Richard Strauss
- > Song Circle discs featuring 22 diverse 'Songs of Spring' and 24 'Songs of Seduction'
- > Live recordings of Royal Academy Opera productions of *The Magic Flute* with Sir Colin Davis, *The Cunning Little Vixen* with Sir Charles Mackerras and a highlights disc of Rameau's *Dardanus* with Laurence Cummings
- > 'Grand Chorus': twenty-two historic and important organs South of the Thames
- > Strauss and Schoenberg performed by the Royal Academy Soloists directed by Clio Gould
- > Music by Sir Harrison Birtwistle, including the world première recording of 17 Tate Riffs.

Concerts

The Academy's busy schedule of chamber music, ensembles and orchestras is administrated by the Concerts Department.

Head of Events:

Nicola Mutton BA, Hon ARAM

Concerts Administrators:

Hannah Melville-Smith BMus, Hon ARAM

Liz Williams BMus, Hon ARAM

Concerts Assistant and

Prizes Administrator:

Gemma Burdett BMus, MA

Orchestral Assistant:

Ailsa Manktelow BMus

External Bookings Co-ordinator:

Jane Hunt BMus

International Chair of Conducting and Orchestral Studies:

Sir Colin Davis CBE, Hon RAM

Principal Guest Conductor, Symphony Orchestra

Yan Pascal Tortelier Hon RAM

Principal Guest Conductor, Concert Orchestra

Trevor Pinnock CBE

The Academy's orchestral programme prepares students for an increasingly demanding and rapidly-changing profession.

First-year undergraduate string players take part in String Orchestra. Wind, brass and percussion first-year students participate in a series of weekly classes with staff and visiting orchestral specialists to introduce them to some of the staples of the orchestral repertoire. From the second year onwards, students progress to the Concert Orchestra, which performs lunch-time concerts with distinguished guest conductors to large and appreciative audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces period style.

The Period Instrument Baroque Orchestra and the Becket Ensemble, a classical orchestra, have become firmly established, giving regular concerts under the direction of Laurence Cummings and visiting baroque specialists, including Margaret Faultless, Simon Standage, Monica Huggett, Pavlo Beznosiuk and Elizabeth Wallfisch.

The Studio Orchestra and Media Music Ensemble offer students live session experience directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term as well as one day orchestral workshops. The Academy regularly welcomes eminent conductors for concerts and workshops with the Symphony Orchestra, Sinfonia (sponsored by 3i PLC), Manson Ensemble (contemporary music) and Opera Orchestra. Sectional rehearsals are taken by principal players from the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra and other major orchestras.

Valuable partnership schemes also exist with the Philharmonia and London Symphony Orchestra which enable students to take part in rehearsals and concerts. In the past these have led to work as 'extras' and often to auditions for full-time appointments. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

As orchestral opportunities become less and less predictable, students are encouraged to become versatile and experienced chamber musicians. Specialist contemporary music coaching is given by principal players from the London Sinfonietta. Chamber music coaching is offered with Siegmund Nissel of the Amadeus Quartet, Matthew Souter and David Smith of the Albani String Quartet, Martin Outram of the Maggini Quartet, Howard Davis and Michael Dussek and many other teaching staff listed throughout this Prospectus. Visiting professors who give specialist chamber music coaching include Hartmut Rohde, Aleksandar Pavlovic, Thomas Brandis, the Skampa Quartet and the Vanbrugh Quartet. Performances by chamber groups form an integral daily part of the Academy's lunchtime and early evening concert programme. Students are also invited to perform specific works in themed series, high profile 'free on Fridays' concerts and annual composer festivals (in 2005 featuring the Academy composition professor Sir Peter Maxwell Davies, presented in association with the South Bank Centre).

Larger ensembles include symphonic wind and brass ensembles and the Royal Academy Soloists, sponsored by The British Land Company PLC. The Soloists, an elite string ensemble of fourteen players, have performed with their dynamic director Clio Gould at the Queen Elizabeth Hall, Wigmore Hall and at festivals all over the UK. Brass ensembles combine chamber and brass band repertoire. The Brass Soloists, a ten-piece ensemble launched in 2001, perform concerts around the country.

2005-2007 Highlights

- > **Concert at the BBC Proms with the Academy Symphony Orchestra and Juilliard School Orchestra, conducted by Sir Colin Davis**
- > **Max—a festival celebrating Peter Maxwell Davies in association with the South Bank Centre and major performing organisations**
- > **Royal Academy Opera productions of Judith Weir's A Night at the Chinese Opera conducted by Dominic Wheeler, Rameau's Dardanus conducted by Laurence Cummings, and a double-bill of Puccini's Gianni Schicchi and Tchaikovsky's Iolanta conducted by Stuart Bedford**
- > **Composition and performance projects with London Sinfonietta, concluding in performances at the Queen Elizabeth Hall**
- > **Period Instrument Baroque Orchestra, Royal Academy Soloists and Manson Ensemble performances at Spitalfields Festival**
- > **Orchestral concerts with Sir Colin Davis, Christoph von Dohnanyi, Mark Elder, Thierry Fischer, Edward Gardner, Diego Masson, Tadaaki Otaka and Yan Pascal Tortelier**
- > **Period Instrument Baroque Orchestra concerts with Laurence Cummings, William Christie and Trevor Pinnock**
- > **Performance workshops with Sir Peter Maxwell Davies**
- > **Repertoire sessions and masterclasses with Pierre-Laurent Aimard**
- > **Series of lunchtime concerts at Norfolk & Norwich Festival, Bury St Edmunds Festival and Colston Hall, Bristol**
- > **Recordings of the complete Strauss repertoire for wind**

Strings

Violin and Viola

Cello

Double Bass

Head of Strings:

Professor David Strange FRAM

Strings Department Administrator:

Esmé Acton BA

Telephone 020 7873 7395

Email strings@ram.ac.uk

'Gripping performances left me mentally exhausted but full of admiration for these awe-inspiring young players'

The Strad, May 2004

Giovanni Guzzo (BMus)

'This is my final year BMus, having started here when I was only 16. Being at the Academy has been such a fulfilling experience, not only for what I've learned as a violinist but also for what I've learned as a human being. And being in London, where you can take the afternoon off your practice and go to the National Gallery and be inspired by Picasso or Fragonard, or just go and listen to one of the world's leading orchestras.

All of my performing life in the Academy has been great preparation for the profession – working with prestigious musicians has really given me a clear view of what I want to achieve with my music, whether is solo, chamber music or orchestral playing. I have discovered a wide range of new repertoire from having worked with composers such as Sir Peter Maxwell Davies, who can be just as fascinating about Beethoven as when he talks about his own music.

The Academy is really like a big supportive family, whether it is your teacher or just someone you meet in the hallway, you really feel at home the whole time. It is a truly magical experience.'





Professor David Strange FRAM

Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Vice-President of Pro Corda, the National School for Young Chamber Music Players and a Trustee of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997. Appointed a Professor of University of London, 2002.

Instrument Collection

The Academy has 'one of the premier and most accessible collections in the world' (The Strad, March 2006). Many of the 250+ stringed instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for rehairs and repairs.

The Courses

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing careers as soloists or principals in orchestras and ensembles world-wide. Through a programme of solo, chamber and orchestral performance, the Academy comprehensively prepares students for a professional career. Many students perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall. Chamber music is a major component of all students' work. Fourteen top players make up the Royal Academy Soloists.

Recent Student Successes

String graduates since 2000 are with BBC SO, BBC CO, BBC NOW, BBC Philharmonic, BBC Scottish, Camerata Academica Salzburg, CBSO, ECO, ENO, Hallé, Hong Kong Philharmonic, Irish Chamber Orchestra, LPO, LSO, Malmö SO, Melbourne SO, Orquesta Sinfonica de Seville, Oslo Philharmonic, Philharmonia, Queensland Philharmonic, Royal Liverpool Philharmonic, Royal Opera House, Royal Philharmonic, RTE Orchestra, Scottish Ensemble and many of the major European Symphony Orchestras.

Your Audition (see p.55 for general details)

We expect a good knowledge of scales and arpeggios.

Violin: Undergraduates

1st movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece. Before the audition date you will also receive a short technical study which you may be asked to perform.

Violin: Postgraduates

1st movement of a major concerto written after 1800, and a contrasting piece.

Viola and Cello

1st movement of a major concerto and a contrasting piece.

Double Bass

One piece of your own choice plus two excerpts from orchestral repertoire.

The Teachers

Violin

Remus Azoitei MMus, ARAM
Thomas Brandis Hon RAM (Visiting Professor)
Diana Cummings FRAM
Howard Davis FRAM, FRSAMD, FRSA
Richard Deakin MMus, FRCO, ARAM
Mayumi Fujikawa Hon ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
Joji Hattori Hon RAM (Visiting Professor)
Hu Kun Hon RAM
Sophie Langdon ARAM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM
(Ede Zathureczsky Professor of Violin)
Aleksander Pavlovic Hon RAM (Visiting Professor)
Igor Petrushevski Dip Moscow Conservatoire
Tomotada Soh Hon ARAM
Marianne Thorsen FRAM
Maxim Vengerov Hon RAM



Viola

Philip Dukes Hon ARAM
Yuko Inoue BA, PPRNCM, Hon ARAM
Jerzy Kosmala (Visiting Professor)
Martin Outram MA, FRAM
Hartmut Rohde (Visiting Professor)
Paul Silverthorne FRAM
James Sleight ARCM, Hon ARAM
Matthew Souter AGSM, Hon ARAM

Cello

Colin Carr Hon RAM
Robert Cohen (Visiting Professor)
Steven Doane (Visiting Professor)
Lionel Handy ARAM
Josephine Knight ARAM
Mats Lidström Hon ARAM
Felix Schmidt
Philip Sheppard ARAM
David Smith FRAM, FRSAMD
Professor David Strange FRAM

Double Bass

Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Edgar Meyer (Visiting Professor)
Graham Mitchell ARAM
Peter Pühn (Visiting Professor)
Rodney Stewart FRAM

Instrument Custodian

David Rattray Hon ARAM

2006–2007 Highlights

- > **Violin masterclasses by Tasmin Little, Maxim Vengerov, Thomas Brandis, Mauricio Fuks, Joji Hattori, Aleksandar Pavlovic, Sylvia Rosenberg, Eric Rosenblith and Zvi Zeitlin**
- > **Viola masterclasses by Roger Benedict, Jerzy Kosmala, Tatyana Masurenko, Hartmut Rohde and Yitzhak Schotten**
- > **Cello masterclasses by Robert Cohen, Steve Doane, Colin Carr and Paul Marleyn**
- > **Double bass masterclasses by Peter Pühn and Janne Saksala**
- > **Visits by the Maggini, Vanbrugh and Skampa quartets**
- > **A major Paganini in London festival**
- > **Royal Academy Soloists concerts, directed by Clio Gould**
- > **A busy programme of recitals and chamber music**

Vocal Studies

Head of Vocal Studies:

Mark Wildman FRAM, FRSA

Senior Administrative Co-ordinator:

Chris Loake Hon ARAM

Telephone 020 7873 7444

Email voice@ram.ac.uk

'Singers of style, timing and considerable class'

The Times, November 2003

'Outstanding vocal talent at the Royal Academy of Music'

London Evening Standard, August 2006

Lisa Crosato

'I had always been classically trained, but somewhere along the way I fell into musical theatre. I always knew that, if I wanted to move into a career in opera, I would need to further my studies. So I auditioned here—and after two years of Vocal Studies, I moved onto Royal Academy Opera in September 2007.

If you grasp the opportunities here, there really are lots of different things to get involved in. Personally, my knowledge of repertoire has expanded greatly from listening to others and finding new pieces to prepare for classes. The opera scenes have each been challenging and rewarding in different ways. Working with a number of different coaches has really taught me to think for and challenge myself. And the regular language coaching has been great!

In addition to the opera scenes, I've had the opportunity to perform quite a bit. I got to sing in the Paganini Festival, in the chorus for 'The Magic Flute' and at Spitalfields. I've had a lot of outside work as well.'



Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally. Singing teacher at the Academy since 1982 and Head of Vocal Studies since 1991.

The Courses

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course which prepares students for a professional career in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching and specialist training in stage work, languages, song classes, speech, historical performance and new music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

The **Preparatory Opera Course** is designed for students who demonstrate operatic potential at their entrance audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to the core elements of singing lessons, vocal coaching, language tuition, acting and movement, weekly individual and ensemble opera coaching and general stage work classes prepare students for fully staged and costumed opera scenes, directed by a professional producer.

Graduates since 2000 have performed principal roles with the Royal Opera House Covent Garden, La Scala, English National Opera, Glyndebourne, Opera North, Scottish Opera, Welsh National Opera and Opera de Paris. They have also become Wigmore Young Artists; finalists in Cardiff Singer of the World ('05); Jette Parker Young Artists at the Royal Opera House; winners of the Kathleen Ferrier Award ('00, '01); BBC Radio 3 New Generation Artists; winners of Miriam Licette Award and Royal Over-Seas League Singers Competition.

Postgraduate Vocal Studies Course:

those aiming for a career in solo concert and chamber choir work can take a specialist recital/concert course. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The **Chamber Choir** performs music from all periods. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances.

The members of **Song Circle**, who are selected by audition, record an annual CD and perform at the Academy and Wigmore Hall.

Recent Masterclasses include John Mark Ainsley, Barry Banks, Cheryl Barker, Dame Anne Evans, Diane Forlano, Gillian Knight, Helen Lawrence, Alastair Miles, Dennis O'Neill, Alan Opie, Thomas Quasthof, Robert Tear and Sir John Tomlinson.

The Academy welcomes applications from prospective undergraduate singers who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Your Audition (see p.55 for general details) Please see www.ram.ac.uk/vocalauditions for detailed guidance.

The Teachers

Visiting Professors

John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Chevalier José Cura
Valerie Masterson CBE, Hon RAM
Dennis O'Neill CBE, DMus Hon RAM
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA

Singing Professors

Noelle Barker OBE, MA, FGSM, Hon RAM
Nicholas Clapton MA
Jennifer Dakin ARAM
Philip Dohan BA



Diane Forlano Hon RAM
Glennville Hargreaves BMus, Hon ARAM, GRSM, ARMC, FBSM
Jane Highfield GRSM, LRAM
Anne Howells ARMC, Hon FRMCM, Hon ARAM
Julie Kennard BA, ARCM, Hon ARAM
Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon RAM
David Maxwell-Anderson BA, MA
Alison Pearce AGSM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie ARAM, LRAM, FRAM
Beatrice Unsworth Hon ARAM, FRWCMD
Lillian Watson AGSM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Mary Hill MA, Hon ARAM, LRAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Clara Taylor FRAM, FRSA (Song Circle)
Operatic Coaches are listed under Opera.

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux ARAM (French)
Mandy Demetriou Hon ARAM (Movement)
Philip Dohan (German Repertoire)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Karen Halliday (Movement)
Jane Highfield GRSM, LRAM (English Song)
Julie Kennard BA, ARCM, Hon ARAM (Oratorio)
Iain Ledingham MA, FRAM, FRAM
(German Repertoire; Choirs)
Penelope MacKay AGSM, Hon ARAM (French Song)
Johanna Mayr MagPhil, (German)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM
(Lieder and Early English Song)
Karen Rabinowitz Hon ARAM (Acting)
John Ramster BA, Hon ARAM (Acting)
Graham Trew MVO, MMus, AGSM, FRSA (English Song)

Royal Academy Opera

Director of Opera:

Anthony Legge MA, Hon RAM

Royal Academy Opera Administrator:

Sara Jennings

Senior Administrative Co-ordinator:

Chris Loake Hon ARAM

Telephone 020 7873 7383

Email opera@ram.ac.uk

'This was a rip-roaring, side-splitting show: one of the funniest, wittiest productions mounted by any music college in recent years'

Opera Now, March 2006

(La finta giardiniera)

'A pleasure for all... the soloists excelled ... this was an emotionally charged account, and a treat to hear'

Evening Standard, March 2007

'I have nothing but praise for Robert Chevara's staging ... the whole enterprise was filled with an understanding of Period French style and what it takes to translate it to our 21st-century sensibilities'

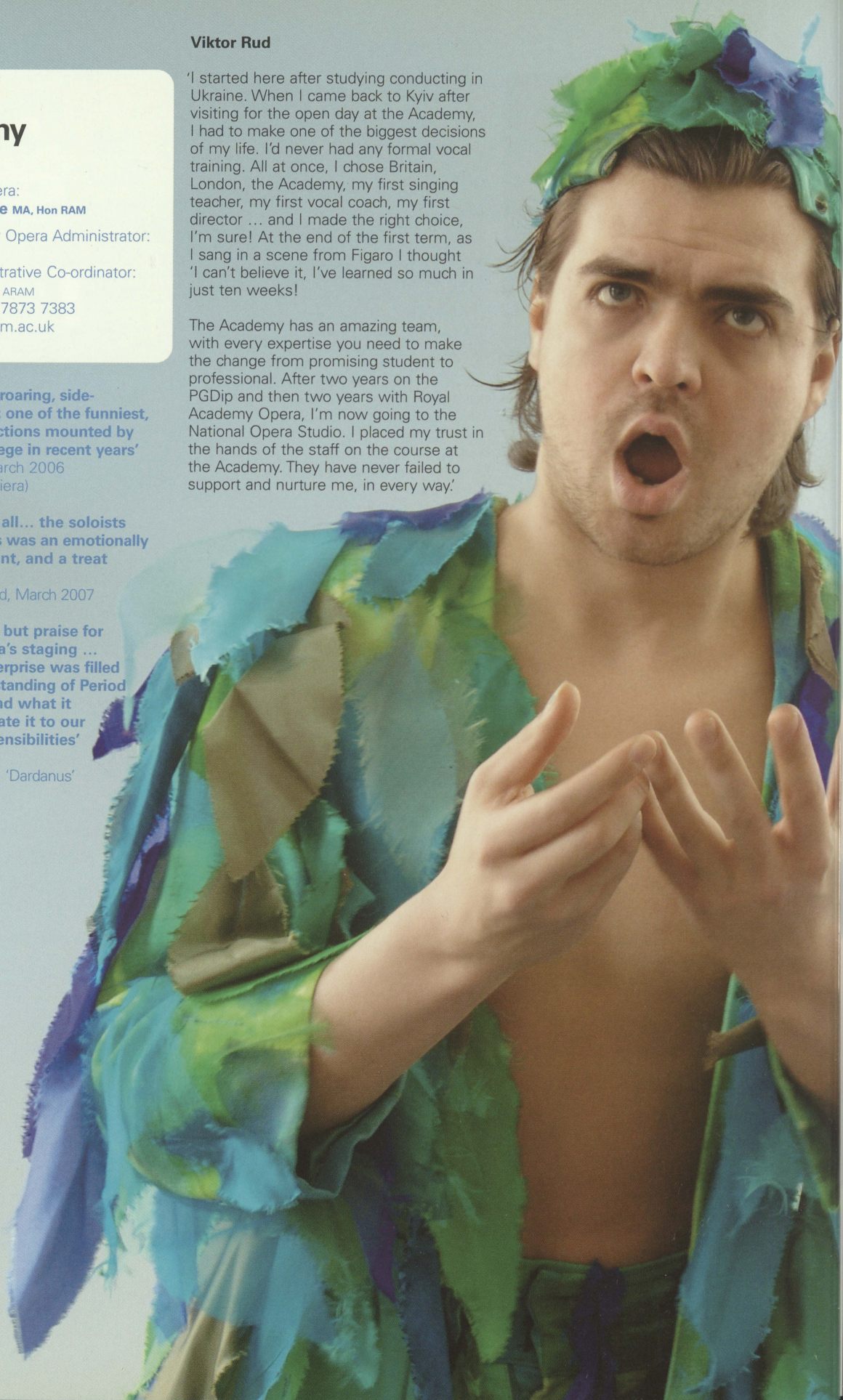
Financial Times,

November 2006, 'Dardanus'

Viktor Rud

'I started here after studying conducting in Ukraine. When I came back to Kyiv after visiting for the open day at the Academy, I had to make one of the biggest decisions of my life. I'd never had any formal vocal training. All at once, I chose Britain, London, the Academy, my first singing teacher, my first vocal coach, my first director ... and I made the right choice, I'm sure! At the end of the first term, as I sang in a scene from Figaro I thought 'I can't believe it, I've learned so much in just ten weeks!'

The Academy has an amazing team, with every expertise you need to make the change from promising student to professional. After two years on the PGDip and then two years with Royal Academy Opera, I'm now going to the National Opera Studio. I placed my trust in the hands of the staff on the course at the Academy. They have never failed to support and nurture me, in every way.'





Anthony Legge MA, Hon RAM

Has worked with all the major British opera companies including Glyndebourne, and also in Amsterdam, Brussels, Gothenburg, Opera Australia and at Bayreuth, working on the Barenboim/Kupfer Ring and Die Meistersinger. Recently appeared in the highly-acclaimed 'Operatunity' on Channel 4, and works regularly for the BBC. Music Advisor at English National Opera, where he conducted many performances during fourteen years as Head of Music. A frequent judge for major singing awards and a Reader for the Queen's Anniversary Prize, he regularly gives masterclasses and is the author of 'The Art of Auditioning' (Peters Edition). Director of Opera since 2003.

The Course

Royal Academy Opera is a specialist and intensive Postgraduate Diploma course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis and Sir Charles Mackerras.

Since 2001, distinguished visiting directors have included John Copley, Ian Judge, Anna Sweeny, Robert Chevara and Jo Davies. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

'It's hard to know whether to classify this as a student performance, especially when the general standard is so high. What is certain is the evidence of the standards of preparation and coaching that prevailed and of the time devoted to the opera... the Academy is delivering what it sets out to deliver.'

Opera, February 2005
(The Magic Flute
with Sir Colin Davis)

Students also have the opportunity to study rôles in-depth through individual music and language coaching. Excerpts from operas are presented in a series of tableaux. Performance technique is developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

Recent Highlights

- > **Productions at the Academy of Rameau's Dardanus, a double-bill of Tchaikovsky's Iolanta and Puccini's Gianni Schicchi, Judith Weir's A Night at the Chinese Opera, Mozart's La finta giardiniera and Massenet's Cendrillon**
- > **Live concert recordings released on the Academy's own label of The Magic Flute with Sir Colin Davis and The Cunning Little Vixen with Sir Charles Mackerras**
- > **Richard Lewis/Jean Shanks Award for postgraduate singers**
- > **Patric Schmidt Opera Rara Bel Canto Prize**

Your Audition (see p.55 for general details)
Opera auditions take place in London only. Please see www.ram.ac.uk/vocalauditions for detailed guidance.



If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Programme** with a view to reauditioning for Royal Academy Opera in the following year.

The Teachers

Visiting Professors

John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Chevalier José Cura
Valerie Masterson CBE, Hon RAM
Dennis O'Neill CBE, DMus
Robert Tear CBE, MA, Hon RAM, FRM, FRSA

International Chair of Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches

Mary Hill MA, Hon ARAM, LRAM, ARCM
(Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM
(Welsh National Opera, Bayreuth Festival, former official accompanist for Cardiff Singer of the World)

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies.

Opera Role Coaches and Music Staff

Laurence Cummings MA, Hon RAM, ARCM, FRCO (Head of Historical Performance)
David Drummond BMus
Gareth Hancock MA, ARAM, ARCM (Glyndebourne Festival Opera)
Audrey Hyland BA (English Touring Opera; Britten-Pears School)
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM (Royal Opera House Covent Garden, Britten-Pears School)
Michael Pollock (Welsh National Opera)
Peter Robinson (Opera Australia; Artistic Director, British Youth Opera)
Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)

Piano and Piano Accompaniment

Head of Keyboard:

Professor Christopher Elton FRAM

Piano Department Administrator:

Dorothy Koh MMus

Telephone 020 7873 7405

Email keyboard@ram.ac.uk

Recent Academy students include:

Rustem Hayroudinoff ('powerful playing that transcends the artificial constraints of the recording studio') Gramophone 2007

Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities') The Guardian

Yevgeny Sudbin ('an extraordinary disc by anyone's standard') BBC Music

Ashley Wass ('Wass has a magic touch') Gramophone

Qian Wu ('virtuoso brings joy') The Independent

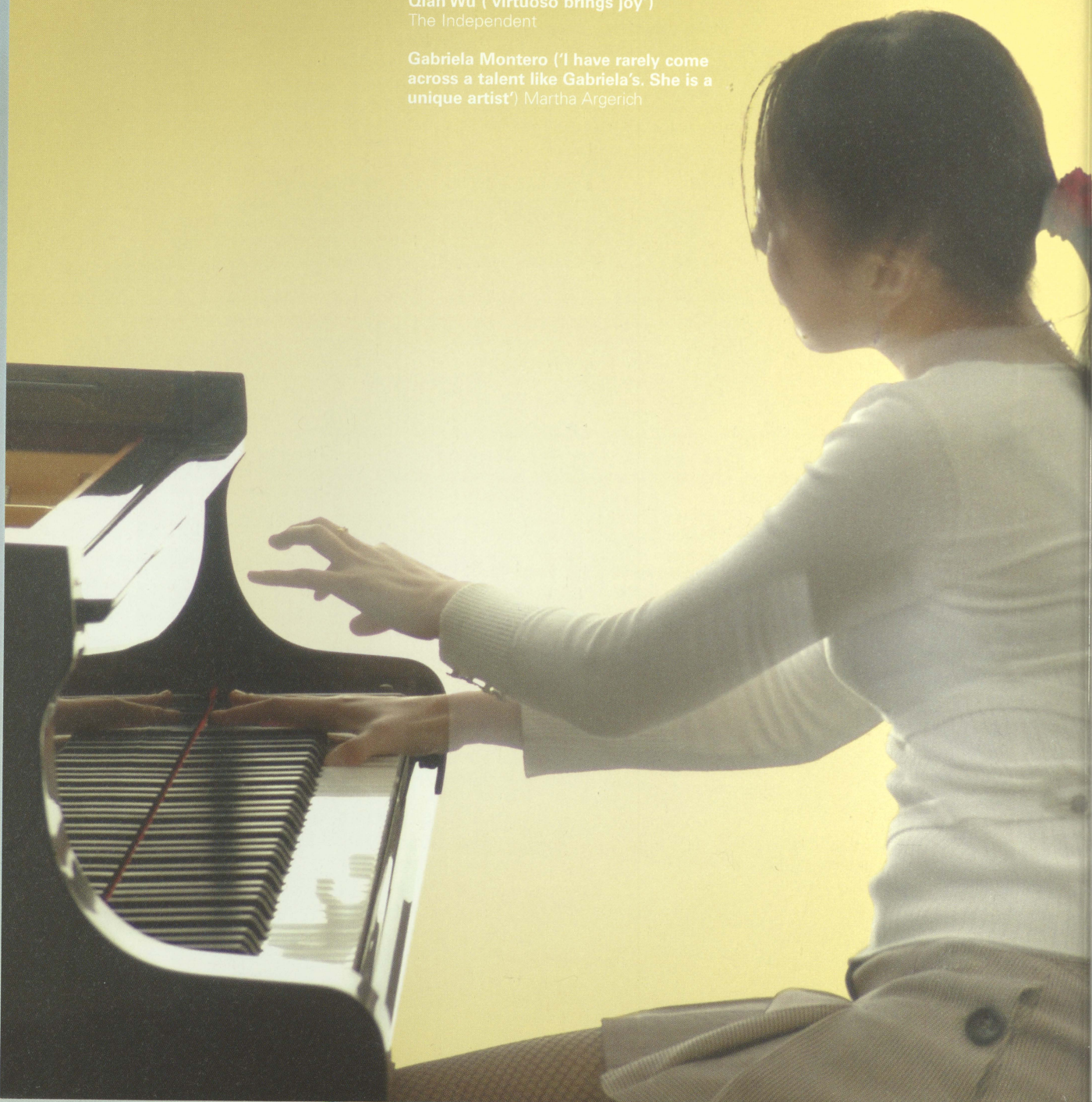
Gabriela Montero ('I have rarely come across a talent like Gabriela's. She is a unique artist') Martha Argerich

Bing Bing Li (BMus)

'I'd always hoped to study here, right from when I started playing at Beijing's Central Conservatoire aged eleven. With the extra incentive of a major scholarship, I really couldn't turn down the place.

I'm now towards the end of my second year here, and Academy life has been keeping me very busy—not only with the internal concerts and examinations, but with outside recital engagements too.

I hope to make a career as a soloist, ideally combined with some teaching, so I'm planning to take the Academy's LRAM teaching diploma too.'





Professor Christopher Elton FRAM

Dederich Professor of Piano. Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. Students' recent successes include Van Cliburn International Competition 1987 (Gold Medal winner), the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second and fifth prizes) and Clara Haskil Piano Competition 2001 (finalist), and Munich (ARD) 2002 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of University of London, 2002.

The Courses

Piano

The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have

Recent competition successes by

Academy students 3rd, Warsaw International Chopin; 1st, London World Piano; 3rd, Tchaikovsky International Piano; 1st, Horowitz International Piano; 2nd and 5th, Dublin International; Leeds prizes in 2000, 2003 and 2006; 2nd, Vendôme; 1st & 1st, Viseu; Young Concert Artists Trust Awards; New Orleans 2005 and 2006; Leipzig Bach, 2006; Royal Over-Seas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards.

been given by Pierre-Laurent Aimard, Angela Hewitt, Stephen Hough, Leslie Howard, Konstantin Lifschitz, John O'Connor, Christina Ortiz, Murray Perahia, Michael Roll, Alexander Satz, Howard Shelly and many others.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also given to undergraduates as appropriate.) The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique. Selected students work with Royal Academy Opera in all aspects of répétiteur work. If you are interested in working more intensively with opera singers on our specialist répétiteur option, please contact the Registry staff (registry@ram.ac.uk) for details.

Your Audition (see p.55 for general details)

Piano

You should offer a free-choice programme of solo piano music (not concerto repertoire), minimum of three works (undergraduates: 20–40 minutes; postgraduates: 40–60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but you may specify one work which you particularly wish to perform.



Piano Accompaniment

(postgraduates only) You should prepare a programme (minimum 20 minutes) of songs and/or instrumental works, and including a short, technically demanding solo work. Some tests of musicianship and keyboard skills may be given. Accompanists must bring their own soloist(s)—please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Répétiteurs

You should coach your singer(s) in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected. If you are auditioning as a répétiteur, you must bring your own singer(s)—please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

The Teachers

Visiting Professor

Stephen Hough

Piano

Professor Christopher Elton FRAM
Sulamita Aronovsky MA (Moscow State Cons.), FRSA
Nicola Eimer DipRAM, MMus, ARAM
William Fong
Ian Fountain Hon ARAM
Rustem Hayroudinoff
Graeme Humphrey ARAM
Diana Ketler ARAM
Piers Lane BMus, Hon RAM
Professor Hamish Milne FRAM
Pascal Nemirovski
Daniel-Ben Pienaar MMus, BMus
Tanya Sarkisova Grad (Moscow State Cons.), Hon ARAM
Colin Stone
Kathryn Stott
Patsy Toh FRAM, 1e Prix Paris
Michael Young BA, MMus, ARCM

Piano Accompaniment and Piano Ensemble Coaching

Clifford Benson Hon ARAM, ARCM
Julius Drake Hon RAM
Michael Dussek FRAM (Senior Tutor in Ensemble Piano)
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

Composition and Contemporary Music

Head of Composition:

Professor Simon Bainbridge
FRCM, Hon RAM

Senior Administrator:

Helen Thorp BA, Hon ARAM

Music Support Administrator:

Tabby Cheyne BA

Telephone 020 7873 7479

Email composition@ram.ac.uk

'One of the premier places to learn how to play or compose classical music and opera — jazz and media music, too'

The Independent, April 2004

'There were no vacant thoughts from the Royal Academy of Music student composers in the Manson Ensemble concert with Peter Maxwell Davies. These world premieres filled fewer minutes and clung tightly to their composition gambits. All received gutsy performances from the Royal Academy of Music students; this was a concert full of hope'

The Times, June 2006

Chris Brown (BMus)

'I came to the Academy primarily as a composer of commercial music. The new combined course has allowed me to write several media based compositions, and has also given me the opportunity to learn more about contemporary writing. Already this year I have written TV theme tunes for orchestra, a song for a jazz trio, a sextet and pieces for various wind ensembles.

Whilst studying here, I have written for many different ensembles ranging from orchestra to a jazz trio. All of our finished work is performed to a high standard by Academy players.

Whatever instrument I'm writing for, I can always find players to try things out and help answer any questions I have— this is an invaluable part of studying at a conservatoire. The professors take an active interest in our work and represent a broad range of different styles within the industry. Their expertise is essential in preparation for the challenges we'll face in the real world.'





Prof. Simon Bainbridge FRCM, Hon RAM

Large-scale pieces include works for the BBC Symphony Orchestra, BBC Philharmonic and London Sinfonietta. In 1997 he was awarded the Grawemeyer Prize for his orchestral work *Ad Ora Incerta*. Most other works are for mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and Birmingham Contemporary Music Group. *Diptych* was premiered by the BBC Symphony Orchestra in February 2007. Current projects include a work specially created for buildings designed by Daniel Libeskind. Head of Composition since 1999.

The Courses

Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

Undergraduate BMus

The Academy's four-year undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator. See p.44 for more details. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition. Students receive a rigorous and comprehensive technical training whilst learning to apply their skills in a variety of contexts. From Year 3, students, in consultation with their professor, select from a series of course options including Writing to Picture.

A seminar series underpins all studies, featuring guest composers such as Michael Nyman and Simon Holt. The curriculum includes individual tutorials, workshops, weekly composition and

Illustrious Past Students

Craig Armstrong; Sir Richard Rodney Bennett; Sir Harrison Birtwistle; Ruth Brychmore; Cornelius Cardew; Brian Ferneyhough; Nicholas Maw; Michael Nyman; Paul Patterson; Sir John Tavener; Augusta Read Thomas; and many more recent graduates, including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables

analysis seminars, orchestration classes, Media Music Ensemble and Recording Workshop sessions, electronic techniques, business skills, Writing to Picture and a variety of electives, including conducting.

Postgraduate MMus

The MMus in composition is one of the Academy's most demanding programmes. See p.50 for details.

Annual composer festivals incorporate student works within all concerts and have recently featured Pärt, Kagel, Kurtág, Berio and Maxwell Davies. Since 2002, the festivals have been presented in collaboration with the South Bank Centre.

Your Audition (see p.55 for general details)

Your must send your portfolio to the Registry by 1st October 2007.

Undergraduates (BMus)

You must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible.

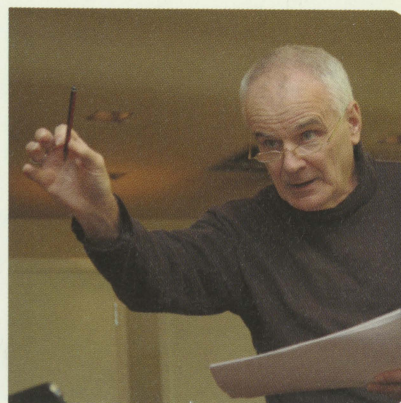
Postgraduates (MMus)

You must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Please supply recordings wherever possible. You should also submit two examples of your written work (analysis or musicological critique, in English).

The Teachers

Staff are all professional composers with a great variety of experience and skills. Other distinguished composers visit regularly.

Christopher Austin BA
Professor Simon Bainbridge FRCM, Hon RAM
Timothy Bowers DPhil, BMus, ARAM
James Brett BMus, LRAM
Christopher Brown MA, FRAM
Diana Burrell BA, FTCL (AHRC Creative Research Fellow)
Ruth Brychmore MMus, BMus, ARAM
(Associate Head of Composition)
Gary Carpenter LRAM, ARCM
Philip Cashian DMus, BMus



Brian Elias
Ian MacPherson ARAM
Stephen Montague MM, DMA
Dominic Muldowney
Milton Mermikides BSc, BMus, OC
Antony Pitts BA
Matthew Taylor BA
Paul Westwood Hon ARAM

Visiting Professors

Craig Armstrong FRAM
Tod Machover
Professor Sir Peter Maxwell Davies

Manson Chair of Composition

Paul Patterson FRAM, FRSA

Recording Engineer

Kirsten Cowie BMus, Hon ARAM

2006–2007 Highlights

- > Workshops or performances of all music composed over the year, a total of more than 80 works
- > Performances of student works at the Spitalfields Festival in London and Sounds New Festival in Canterbury
- > Continuation of 'Hyperbow' project with Massachusetts Institute of Technology
- > Undergraduate media showcase concert involving musical theatre and jazz performers
- > Undergraduate student commissions in the British Music Information Centre's 'Cutting Edge' concert series
- > Concerts and discussions featuring the music of David Sawer and Diana Burrell
- > Undergraduate recording sessions with a Studio Orchestra, Syphonic Wind Ensemble and Manson Ensemble
- > Workshops with the Academy's Symphony Orchestra and Manson Ensemble
- > Collaborations with the London Sinfonietta, Royal National Theatre, Mountview Academy of Theatre Arts, Philharmonia Orchestra and Yale School of Music
- > Animation projects with Royal College of Art, Bristol School of Animation and Leeds Metropolitan University
- > Regular workshops with Sir Peter Maxwell Davies

Jazz

Head of Jazz:

Gerard Presencer Hon ARAM

Jazz Administrator:

Fiona Bolton MSc

Telephone 020 7873 7320

Email jazz@ram.ac.uk

**'you can see the stars of tomorrow at
the Royal Academy of Music today'**

Jazzwise, October 2004

Trish Clowes: Saxophone

'My time at the Academy has given me the space, encouragement and inspiration to develop my musical personality. Most special to me have been my saxophone lessons with Iain Ballamy and composition lessons with Pete Churchill, as well as masterclasses with Chris Potter, Mark Turner and Dave Holland.

I have been able to take full advantage of the recording facilities too, creating demos for my jazz quartet, double quartet (jazz quartet and string quartet).

I know I'll keep working with people I've met at the Academy throughout my career. It is a very special thing to be surrounded by so many musicians of such high standard. Without the support and commitment of everyone I've worked with, I could not have achieved a fraction of my work.

Being part of this department has given me a platform, making it easier for me to get involved with the London jazz scene and across the country. I have now had the pleasure of playing in some of the best jazz clubs in London, and have started to get commissions.'



Gerard Presencer Hon ARAM

Trumpet soloist. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting and James Brown. Winner of the British Jazz Awards trumpet category in 1995, 1997, 1999 and 2002. Head of Brass at JIB (Jazz Institute Berlin).

The Course

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a group that will play together extensively. The interaction between players can therefore develop to a level where lifelong musical associations are formed. Some of the finest jazz performers have been great composers, from John Coltrane to Kenny Wheeler. We aim to continue this tradition with a full and varied course in composition and arranging—covering many aspects and forms of jazz music and possible applications within other genres. We aim that, by graduation, you will have found your own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever-changing art form.

The department runs a four-year BMus programme, a nine-month Postgraduate Diploma and a 1–2 year MMus programme, and a new two year Jazz Diploma: a two-year vocational qualification for talented students who do not wish to study for four years.

Recent Student Successes

Prize-winners at Perrier Young Jazz Competition '97, '98, '99 and '01. Finalists at the Montreux International Guitar Competition, 2006

Graduates since 2002 include

Adam Betts, drums | John Blease, drums and percussion | Ben Bryant, drums and percussion | Pete Cochrane, bass | John Escreet, piano | George Hart, drums | Jasper Hoiby, bass | Tom Mason, bass | Gwilym Simcock, piano | Richard Turner, trumpet | Trevor Walker, trumpet

Your Audition

Detailed requirements are available at www.ram.ac.uk and from the Registry. You will need to demonstrate proficiency in your chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group of current students. See p.55 for general details.

The Teachers

Trumpet

Gerard Presencer | John Barclay
Nick Smart | Patrick White

Trombone

Mark Bassey

Tuba

Oren Marshall

Saxophone

Martin Speake | Iain Ballamy
Andy Panayi | Tim Garland
Julian Siegel | Jean Toussaint

Piano

Tom Cawley | Nick Weldon
Nikki Iles | Huw Warren
Gwilym Simcock

Guitar

Ed Speight | Dave Cliff
Mike Outram

Drum Kit

Martin France | Trevor Tomkins Hon ARAM

Vibes

Anthony Kerr

Voice

Kathleen Willison | Tina May

Bass (electric and acoustic)

Jeff Clyne Hon ARAM | Michael Mondesir
Laurence Cottle | Duncan Hopkins
Paul Westwood | Michael Janisch

Flute

Andy Panayi



Small Ensembles

Tutors reflect the diversity of the jazz scene and recently have included Hans Koller, Billy Jenkins, Pete Wareham, Alcyona Mick, Sebastiaan Cornelissen and Mark Sanders.

Composition

Peter Churchill

Aural & Transcription

Tom Cawley BMus

Computer Techniques

Visiting Composers

Various including Django Bates, Kenny Wheeler, Peter Erskine, Julian Argüelles, Hans Koller, Robert Mitchell and Stan Tracey

World Rhythms

Barak Schmool MA, GRSM, LRAM

History

Jeff Clyne Hon ARAM
Keith Nichols GGSM, Hon ARAM
Martin Speake LTCL, FTCL
Trevor Tomkins Hon ARAM

Associate Jazz Artists

John Taylor | Karl-Heinz Miklin
John Surman | Michael Gibbs
Ronan Guilfoyle | John Abercrombie
Bernard Purdie

2006– 2007 Highlights

- > Workshops with FLY, Chris Potter, Tom Rainey and Hans Koller
- > Big Band performance of Duke Ellington's Sacred Concerts
- > Big Band project with Kenny Wheeler Latin Jazz Big Band in collaboration with the percussion department
- > Double-Bill: Stompin' at the Savoy and Gerry Mulligan at the Village Vanguard
- > Regular weekly slot at Ronnie Scott's Weekly jazz sessions in the Academy
- > Big Band project on the music for Thad Jones and Mel Lewis with Jiggs Whigham

Historical Performance

Head of Historical Performance:

Laurence Cummings
MA, ARCM, FRCO, Hon RAM

Historical Performance
Department Administrator:

Helen Thorp BA, Hon ARAM
Telephone 020 7873 7379
Email historical@ram.ac.uk

'Smooth and ideally flexible playing of the Royal Academy of Music Period Instrument Baroque Orchestra under Laurence Cummings, a perfect base from which the drama could unfold. And the playing wasn't just "authentic" and polite: Cummings built up a truly operatic head of steam' Opera magazine, February 2003, on *L'Incoronazione di Poppea*

Viktor Toepelmann: **Cello and Viola da Gamba** (MMus)

'I read music at King's College London, where I started playing the viola da gamba. After graduation, I decided to take my fascination with early music and gut strings further. The Academy was the obvious place to go to, with the brilliant teachers and its very friendly and lively historical performance department.

The course offers a huge variety of orchestral and chamber-music projects and performance opportunities with some of the most inspiring artists in the field. During the last year, I got to perform on five different instruments (thanks to the amazing collection of string-instruments housed here) in repertoire ranging from Gibbons (viol consort) to Mozart (classical orchestra). A particular highlight has certainly been the performance of a Bach cantata as part of BBC Radio 3's 'Escape to Bach' festival last Christmas inside Brixton Prison — I'd never been there before!'





Laurence Cummings

MA, ARCM, FRCO, Hon RAM

Studied at Oxford University and the Royal College of Music. Has played harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. Has conducted at English National Opera and Glyndebourne. As a soloist has recorded the harpsichord music of Louis and François Couperin. Musical Director of London Handel Orchestra and Tilford Bach Society. Trustee of Handel House Museum. Head of Historical Performance since 1997.

The Course

Historical Performance at the Academy offers intensive training in all aspects of historically-informed interpretation. Specialist training is combined with an involvement in mainstream Academy life, expanding performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike. Principal-study tuition is provided on 'period' instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire — regularly rehearse and perform.

The Brass and Vocal departments frequently perform with period instruments. Classes in specialised areas of performance practice (including national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines and dance) are offered by teachers who are active as soloists and in leading period instrument ensembles.

The faculty has close links with the Handel House Museum, and often presents concerts there.

Past Students

Elizabeth Kenny ('90), lute
Jane Rogers ('91), viola
Ashley Solomon ('91), recorder
Alison McGillivray ('95), cello
Matthew Wadsworth ('97), lute
Rodolfo Richter ('99), violin
Matthew Truscott ('99), violin
Joseph Crouch ('00), cello
Richard Sweeney ('01), lute
Sarah McMahon ('01), cello
Sarah Moffatt ('02), violin
Sarah Sexton ('02), violin
Huw Daniel ('03), violin
Alfonso Leal Del Ojo ('04), viola

The Academy is custodian to a fine collection of instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, which are available for students. The Becket Collection, an important orchestra of classical instruments made in Britain during the mid-to-late 18th and early 19th centuries, is used both for orchestral projects and for chamber music. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical performance as a second study.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions. The Becket Collection of period instruments has been kindly loaned to the Academy by Elise Becket Smith.

Your Audition (see p.55 for general details)
Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 or A=440 is available at London auditions.

The Teachers

Consultant Visiting Professor

Christopher Hogwood CBE, Hon RAM

Strings

Pavlo Beznosiuk AGSM (baroque violin)
Nicolette Moonen (baroque violin)
Simon Standage MA (baroque violin)
Jane Rogers (baroque viola)
Jonathan Manson AM (baroque cello and viola da gamba)
Jennifer Ward Clarke Hon ARAM (baroque cello)
Richard Campbell (viola da gamba and violone)
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)
Elizabeth Kenny MA, ARAM (lute and theorbo)
Visiting Professor of Strings
Monica Huggett FRAM (baroque violin)



Voice

Paul Esswood Hon RAM
Ian Partridge CBE, Hon RAM, LGSM

Woodwind

Peter Holtslag Hon ARAM (recorder)
Daniel Brügger (recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Keith Puddy FRAM, FTCL (modern and classical clarinet)
Katharina Spreckelsen ARCM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass

See Historical Brass Instruments, p.29

Historical Keyboards

Virginia Black FRAM (harpsichord)
Carole Cerasi (harpsichord and fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord and basso continuo)
Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord and basso continuo)

Visiting Professor of Keyboards

Kenneth Gilbert Hon RAM (harpsichord)

2006–2007 Highlights

- > **Period Instrument Baroque Orchestra (PIBO) at Tilford Bach Festival**
- > **French Baroque project at Sutton House and Hatchlands Park, directed by Lisa Beznosiuk**
- > **Becket Ensemble directed by Pavlo Beznosiuk**
- > **Royal Academy Opera and PIBO performance of Rameau's Dardanus, directed by Laurence Cummings**
- > **PIBO performance at London Handel Festival with Laurence Cummings**
- > **PIBO performance of JS Bach's Mass in B Minor at the Spitalfields Festival directed by Trevor Pinnock**
- > **Masterclasses with Jane Rogers, Alison McGillivray, James Johnstone, Jed Wentz and Catherine Mackintosh**
- > **Chamber project with Laurence Cummings**
- > **Baroque Dance with Mary Collins**
- > **Ongoing collaboration with the Orchestra of the Age of Enlightenment**

Musical Theatre

Head of Musical Theatre:
Mary Hammond FRAM, LRAM

Musical Theatre Administrator:
 Juleka Nwankwo
 Telephone 020 7873 7483
 Email mth@ram.ac.uk

'From the moment of my audition, I knew that the Academy was where I wanted to be.

The diversity of talent here is overwhelming—from all corners of the globe and spanning a wide age-range—and contributes to a healthy, company-like atmosphere amongst the group. Although the schedule can be gruelling, the diversity within it is simply staggering. The teachers have greatly improved my performance skills, but I have also learnt so much about the genre itself, and about how to conduct myself professionally. It could not be a more rewarding experience.

The quality of teaching has surpassed my expectations, and I expected only the best. What is perhaps most astonishing is the extent to which the staff seem to be tuned into each student's particular needs; our individual strengths and weaknesses, and how to draw out the best of our abilities. I know that my course-mates and I are in the most capable of hands as we look forward to the future.'

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much better now.'

Chris Vincent, recent student





Mary Hammond FRAM, LRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

The Course

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition classes and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information—including audition details, a separate prospectus and application forms—please see www.ram.ac.uk/mth or contact the Musical Theatre office.

Recent Student Successes

Recent graduates have appeared in West End productions of *The Producers*, *Avenue Q*, *The Woman in White*, *My Fair Lady*, *Jerry Springer the Opera*, *Mamma Mia*, *Phantom*, *Les Miserables*, *Fame*, *South Pacific*, *Jumpers*, *High Society*, *Peter Pan*, *The Pirates of Penzance*, *Bombay Dreams* and *Our House*, and in tours of *Jekyll and Hyde*, *The Full Monty*, *Beauty and the Beast*, *Spend, Spend, Spend*, *Sunset Boulevard*, *The Rocky Horror Show*, *Whistle Down the Wind*, *La Belle Helene* and *Zip*.

Musical Director and/or Repetiteur Course

This Course is structured according to individual needs and experience, and is intended to operate alongside, and in tandem with, the Musical Theatre Course. Contact the Musical Theatre Department to arrange a meeting to discuss the details of any application.

The Teachers

Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)
Karen Rabinowitz Hon ARAM
(Course Leader, Director, teaching Acting, Movement and Tap)
Julie Armstrong Hon ARAM (Dance)
Andrew Friesner Hon ARAM, GMus RNCM
(Musicality and MD Coach)
George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)
Stephen Hill FLCM, ARCM (Choral Director)
John Jones BA, Hon ARAM (Director)
Nick Skilbeck (MD Coach)
Anne-Marie Speed MA (Voice Studies), CSSD, ADVS,
Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)
Mark Warman (MD Coach)
David White (MD Coach)

Visiting Teachers

Illustrious Guest Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Julian Bigg Guest Musical Director
John Caird Guest Director
Peter Cregeen Television Director
Jo Davies Guest Director
David de Keyser Guest Director
Michael Ferguson Television Director
Craig Horwood Guest Choreographer
Martin Koch Guest Musical Director
Martin Lowe Guest Musical Director
Andrew Neil Guest Director
Matt Ryan Guest Director
David Shrubsole Guest Musical Director and Coach
Nick Skilbeck Guest Musical Director
Tony Slattery Visiting Lecturer
Nicola Treherne Visiting Choreographer
Gareth Valentine Guest Director
Mark Warman Guest Musical Director
Douglas Whyte Guest Musical Director



Panel of Advisors

John Caird, Howard Goodall, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia MacKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Richard Toeman, David White

Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)
Graham Godfrey
Ann James BA, LRAM, Hon RAM
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA, ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS

Vocal Coaches include:

Stephen Hill FLCM, ARCM, Hon ARAM
Bruce Ogston FTCL (Piano and Singing)
Dane Preece BA, ARCM, LGSM, Hon BC
Andrew Friesner GMus, RNCM, Hon ARAM
Stuart Barr MA, MPhil, DipRCM
Mark Etherington BA, Hon ARAM
David White
Sam Kenyon
Stuart Morley
John Williams

2006–2007 Highlights

- > Concerts and recordings in a great variety of styles
- > Showcases for agents and casting directors
- > Major productions at the Academy and a cabaret at the Open Air Theatre in Regent's Park
- > Fund-raising concert at the Roundhouse, in aid of the National Theatre
- > Special invitation-only concert at the Royal Festival Hall, testing the rebuilt venue's acoustics
- > Concerts in London with Jason Robert Brown
- > Masterclasses with Michael England, Julia McKenzie, Philip Quast, Jeremy Sams, Sally-Ann Triplett and Gareth Valentine

Woodwind

Head of Woodwind:

Keith Bragg Hon RAIM, AGSM

Woodwind Department Administrator:

Louise Foley BMus

Telephone 020 7873 7320

Email woodwind@ram.ac.uk

'The Royal Academy of Music Symphonic Winds are a very impressive ensemble indeed, both in their ability to blend and in secure solo individuality. I don't know of a finer performance on disc, and I enjoyed it enormously'
Gramophone, October 2004



Chris Cooper: Bassoon (PGDip)

'The variety here has been fantastic: two teachers for modern bassoon as well as contra, baroque and classical performance with principals from the OAE. I've played for world-famous conductors in both modern and period orchestras, and in some memorable chamber performances too. The department as a whole is very supportive, and of course being in London offers many opportunities.

I didn't come to the Academy by the conventional route, which I think has helped to focus my mind now that I am here. First I started at Oxford, but soon realised that I wanted to devote much more time to performance. I took a late audition here, and worked in the 'real world' for the rest of the year. I've stayed here for my postgraduate year after the four-year BMus, and have also started to promote my ensemble and start a reed-making business—you need to manage a portfolio career these days.'



Keith Bragg Hon RAM, AGSM

Studied with Judith Pearce, then William Bennett at the Guildhall School of Music and in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras.

A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

Professor of Piccolo since 1992 and Head of Woodwind since 2002.

The Courses

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent Student Successes

Recent graduates play with Berlin Philharmonic, BBC orchestras, City of Birmingham SO, English National Opera, Gothenburg Opera, Hong Kong Phil, Iceland Symphony Orchestra, London Symphony Orchestra, Royal Concertgebouw, Amsterdam Royal Philharmonic, Royal Swedish Opera and others. Ensembles include Galliard and Mobius.

Recent masterclasses have been given by Emanuel Abbuhl, William Bennett, Roger Birnstingl, Henri Bok, Michael Collins, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Jonathan Kelly, Maxence Larrieu, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons, Christian Wetzel, Dominik Wollenweber and Jacques Zoon.

Your Audition (see p.55 for general details)
Two contrasting pieces of your own choice. A good knowledge of scales and arpeggios is expected. Sight-reading may be given.

The Teachers

Flute

William Bennett OBE, Hon RAM
(International Soloist; Principal, English Chamber Orchestra)

Keith Bragg Hon RAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)

Michael Cox (Principal, BBC Symphony Orchestra)

Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

Karen Jones GSMD (Principal, City of London Sinfonia)

Patricia Morris (piccolo) (former Principal Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM, Hon ARAM
(International Soloist and Tutor)

Oboe

Emanuel Abbuhl (Principal Oboe, London Symphony Orchestra)

Christopher Cowie (Principal Oboe, Philharmonia)

Jill Crowther (oboe and cor anglais, Philharmonia)

Tess Miller ARCM, Hon RAM
(oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)

Celia Nicklin FRAM (Principal, London Mozart Players)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (New London Chamber Ensemble)

Visiting Professor of Oboe

Alexei Ogrintchouk
(Principal, Royal Concertgebouw Orchestra)



Clarinet

Richard Addison FRAM (E flat and Bass)

Michael Collins (International Soloist and Director, London Winds)

Timothy Lines Hon ARAM

Angela Malsbury Hon RAM
(Principal, London Mozart Players)

Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)

Nicholas Rodwell ARCM, Hon ARAM
(Principal, Royal Opera House, Covent Garden)

Mark van de Wiel MA, ARCM
(Principal, Philharmonia Orchestra and London Sinfonietta)

Visiting Professor of Clarinet

Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

Saxophone

Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Bassoon

David Chatterton Hon ARAM, AGSM, Cert Ed
(contra-bassoon) (Principal, Royal Philharmonic Orchestra)

Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)

John Orford Hon RAM, ARMCMA
(Principal, London Sinfonietta)

LRAM (Art of Teaching)

Janet Way

2006–2007 Highlights

- > Performances of significant chamber works given with members of the woodwind faculty, both at the Academy and in professional venues outside
- > Performances of works for large ensemble
- > Release of Symphonic Wind's second CD, featuring large-scale ensemble works by Messiaen, Stravinsky and Strauss
- > Release of recordings of the complete Richard Strauss works for large wind ensemble

Brass

Artistic Director and
Head of Brass:

Professor James Watson FRAM

Brass Department Administrator:

Louise Foley BMus

Telephone 020 7873 7320

Email brass@ram.ac.uk

'For the Royal Academy Soloists, conducted by James Watson, no sonority or dynamic jolt could be too extreme: they are obviously primed for anything, including Judgment Day.'

The Times, November 2004

'The success of the department speaks for itself, as does the enthusiasm and fondness with which its graduates speak of it.'

The Brass Herald, August 2006

Kira Doherty: Horn (MMus)

'When I first started my postgraduate studies at the Academy, I was struck by how compact and intimate the place was. You get to know all the students and teachers in such a short time and before you know it, it starts feeling less like a college and more like a second home. For me, having that friendliness and support coupled with an extremely high level of performance has made for such a great atmosphere in which to develop and progress.'

In the brass department, we get lots of the top players in town coming in to give masterclasses and hold auditions. As a result, quite a few of us get professional work in and around London when we're still students. You get given so many opportunities here and receive such a good preparation for working in the profession; I can't imagine myself being anywhere else.'





Professor James Watson FRAM

James Watson has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with pop legends Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992–2000. James was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. Head of Brass since 2001.

The Courses

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities.

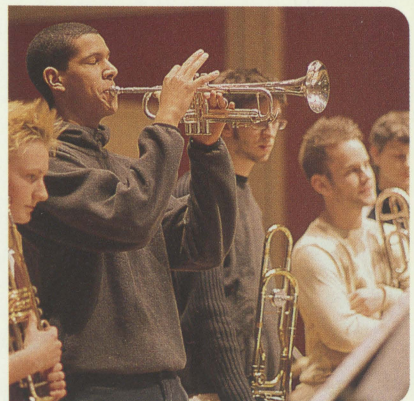
Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Allesi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Hakan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Tuvron, the Transatlantic Horn Quartet and Radovan Vlatkovic.

A CD of symphonic brass music, directed by John Wallace and James Watson, was released in 2002.

Recent Student Successes

Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony, English Chamber Orchestra, Hallé, London Symphony, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic, Royal Philharmonic, Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.



Your Audition (see p.55 for general details)
A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument.

The Teachers

Horn

Michael Thompson FRAM
(Aubrey Brain Chair, International Soloist)
Richard Watkins FRAM
(Dennis Brain Chair, International Soloist)

Visiting Professors of Horn

Richard Clews FRAM (Principal, Royal Opera House)
David Pyatt (Principal, LSO)

Trumpet

Mark David LRAM, Hon ARAM (Principal, Philharmonia)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks (Principal Trumpet, LSO)
Howard Snell FRAM (former Principal, LSO)
Derek Watkins (leading session player)
Professor James Watson FRAM

Commercial Brass Consultant

Derek Watkins (leading session player)

Tenor Trombone

Ian Bousfield Hon ARAM
(Principal, Vienna Philharmonic Orchestra)
Dudley Bright Hon ARAM (Principal, LSO)
Denis Wick FRAM (former Principal, LSO)

Bass Trombone

Robert Hughes FRAM (LSO)
Keith McNicoll (Principal, Royal Opera House)

Tuba

Patrick Harrild Hon RAM (Principal, LSO)
Oren Marshall

Euphonium and Bass Trumpet

James Maynard (LSO)

Historical Brass Instruments

Andrew Clark GGSM, Hon ARAM Natural Horn
(Principal, Orchestra of the Age of Enlightenment,
Amsterdam Baroque Orchestra)

Robert Farley Hon ARAM
Natural Trumpet and Cornetto
(Principal, Hanover Band)

John Hutchins LRAM (natural trumpet)
Patrick Jackman Sackbut and Early Trombone
(Orchestra of the Age of Enlightenment, Gabrieli Consort)

Stephen Wick Serpent and Ophicleide
(London Gabrieli Brass)

LRAM (Art of Teaching)

Howard Snell FRAM
Adam Wright BMus, LRAM

2006–2007 Highlights

- > Masterclasses with Ian Bousfield, David Pyatt, Howard Snell, Amy Gilreath, Martin Owen and Mark Nightingale
- > Classes with Michael Laird, Peter Blake, Nicholas Korth and Rod Franks
- > Brass Soloists performances at the Academy and Wells Cathedral School
- > World premières performed by Trombone Choir and Brass Soloists
- > Trombone Choir concert with Mark Nightingale
- > Inagural lecture-recital by Professor James Watson
- > Concert to mark the retirement of Howard Snell
- > Collaborative scheme with the London Symphony Orchestra

Timpani and Percussion

Head of Timpani and Percussion:
Neil Percy Dip RCM, ARCM, Hon ARAM

Timpani and Percussion
Department Administrator:
Louise Foley BMus
Telephone 020 7873 7320
Email percussion@ram.ac.uk

Erika Ohman

'I'm originally from Sweden, but since the age of 12 I have studied in Britain. I attended a specialist music school and in 2000 I participated in an LSO scheme. It was there that I met many of the Academy's professors and students, and realised the Academy was where I wanted to continue my education.

I've taken part in many amazing performances here. Some of the highlights include studying Beethoven with Colin Davis, backing Elton John at

the Royal Opera House, and performing to Arvo Pärt together with London Sinfonietta players in Tate Modern's Turbine Hall.

I've had masterclasses with some of the very top international soloists and orchestral specialists. The variety of teachers at the Academy is inspiring – we're always switching from contemporary to baroque to ethnic percussion, and I hope to keep playing in such a wide range of styles in my professional work.'

'some outstandingly characterful woodwind solos and virtuoso percussion playing ... this was a highly disciplined performance of a challenging continuous span of music'

The Guardian, September 2005





Neil Percy Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied at Chetham's School of Music, and jazz and composition at Eastman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first Shell/LSO scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras including the PMF, National Musicians Symphony and National Youth Orchestras. Head of Department since 2000.

The Course

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities.

Past Students

Dame Evelyn Glennie OBE ('85)
Makoto Nakura ('93)
Colin Currie ('98)
Simon Lowden ('01)

Academy percussion alumni perform regularly as orchestral and session players all over the world.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and Ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, She-e Wu and Juanjo Guillem and David Freidman.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airtor, Birger Sulsbruck, Evelyn Glennie, Oladum Ensemble (Brazil), Anthony Kerr, Christopher Lamb (Principal Percussion, New York Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic), Peter Erskine, Joe Locke and Marinus Komst (Principal Timpani, Royal Concertgebouw Orchestra).

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is \$2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha-Kemble UK.

Your Audition (see p.55 for general details)
Detailed requirements are available at www.ram.ac.uk and from the Registry. Postgraduate students may opt to study timpani only or percussion only.



The Teachers

Professors of Timpani

Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)

David Searcy (former Principal Timpani, La Scala Milan)

Professor of Baroque Timpani

Benedict Hoffnung ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion

Neil Percy Dip RCM, ARCM, Hon ARAM
(Principal Percussion, London Symphony Orchestra)

Simon Carrington GRSM, ARCM Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)

Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)

Andrew Barclay (Co-principal Percussion,
London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti

Colin Currie (international soloist)

Professor of Marimba

Eric Sammut (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion

Paul Clarvis Hon ARAM
(international soloist and recording artist)

David Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant

Peter Erskine
(international soloist and recording artist)

2006-2007 Highlights

- > Masterclasses given by Claire Edwards, Dave Mattacks, Dave Friedman, Martin France, Albert Alfonso (bodhran) and Kuljit Bhamra (tablas)
- > Steve Reich birthday concert
- > Latin Jazz Big Band concert featuring the music of Tito Puente

Conducting

Head of Conducting:

Colin Metters Hon RAM

Administrator:

Dorothy Koh MMus

Telephone 020 7873 7405

Email conducting@ram.ac.uk

Daniel Cohen: (PG Dip)

'I came the Academy as a postgraduate violinist, graduating in 2004. But I've conducted for many years now, and after seeing the opportunities available here I decided to study at the Academy.

Colin Metters, our main teacher, is a unique pedagogue. What I've learned about myself and about my music-making on this course has given me real assets for my professional life.

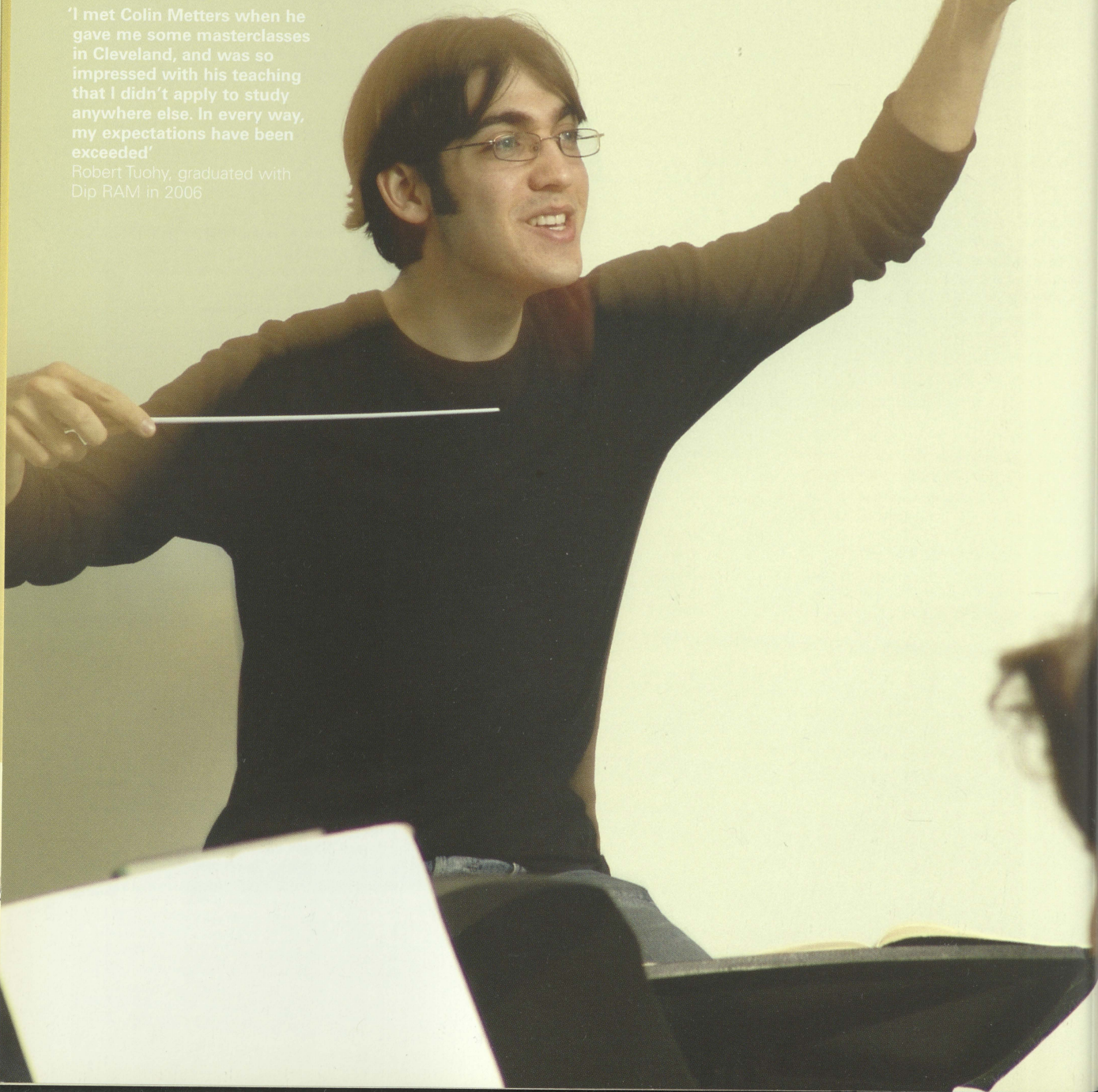
I'm Music Director of the Eden Chamber Orchestra, which I founded at the Academy. We play everything from baroque to twenty-first century at the Academy and other prestigious venues around London.

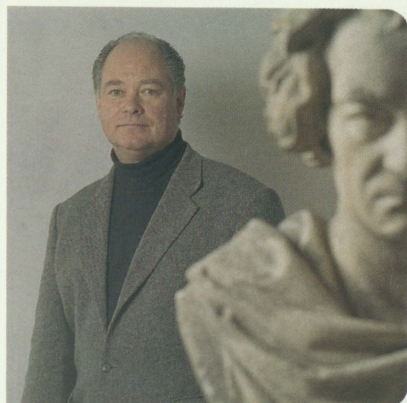
It's the extras that make this department special. Not only do we have lessons with Colin Davis, but we also have the opportunity to observe his rehearsals with the orchestra and opera department. I've also conducted a young composers' workshop led by Sir Peter Maxwell Davies.

I've been able to make links with other groups too — including taking part on the Orkney Conducting Course, becoming Assistant Conductor of the Havant Symphony Orchestra and Principal Conductor of the Ashover Music Festival.'

'I met Colin Metters when he gave me some masterclasses in Cleveland, and was so impressed with his teaching that I didn't apply to study anywhere else. In every way, my expectations have been exceeded'

Robert Tuohy, graduated with Dip RAM in 2006





Colin Metters Hon RAM

Colin Metters' wide experience affords him an enviable reputation across a wide spectrum of the music profession as conductor, orchestral trainer and conducting pedagogue. He has worked with leading symphony orchestras in the UK, and guest-conducted extensively abroad. Metters has an international reputation as a leading pedagogue, and has given masterclasses in Germany, Poland, Finland, Australia, Venezuela, Vietnam, China, the USA and Russia. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999, he was awarded the Vietnamese equivalent of the Order of Merit, the first to be made to a British citizen. Professor and Director of Conducting Studies since 1983.

The Course

Established in 1983 under the direction of Colin Metters, the Royal Academy of Music's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis, as well as in orchestral workshops. Selected students conduct performances in the Academy's official orchestral programme.

Recent Graduates' Successes

Paul Brough
Principal Conductor,
Hannover Band

Richard Farnes
Music Director, Opera North

Rumon Gamba
Music Director & Principal
Conductor, Reykjavik
Symphony Orchestra

Edward Gardner
Music Director, English
National Opera

Ludovic Morlot
Assistant Conductor,
Boston Symphony
Orchestra

Paul Murphy
Principal Conductor,
Birmingham Royal Ballet

Toby Purser
Assistant conductor,
Ensemble Orchestral de Paris

Ilan Volkov
Principal Conductor, BBC
Scottish Symphony Orchestra

Martin West
Musical Director and
Principal Conductor,
San Francisco Ballet

Mark Wigglesworth
Music Director, Theatre de
la Monnaie (Brussels)

Regular classes are held throughout the term under the direction of Colin Metters. Additional masterclasses given by visiting guest conductors, who have included Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

The course maintains a strong link with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

Your Audition (see p.55 for general details)

Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2008 for entry in September. Detailed requirements are available from the Registry and at www.ram.ac.uk. The closing date for receipt of applications is 7th January 2008. Whilst non-UK candidates may send a video (UK VHS only) to support their application, there is



no shortlisting from video and the entire selection process is through the practical audition.

The Teachers

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon RAM
(Head of Conducting)

George Hurst Hon RAM (Consultant)

Raymond Holden PhD (Contextual Studies
in Performance Practice and Performance History)

Conducting Options for other Students

Denise Ham Hon ARAM
(Tutor in Undergraduate Conducting)

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself.

Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Elective

Students should have attained a 2:1 grade in the second-year exam to be eligible for this. However, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

Intermediate Level

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Choral Conducting

Head of Choral Conducting:

Patrick Russill MA, Hon RAM, Hon FRCO

Telephone 020 7873 7331

Email choral.conducting@ram.ac.uk

Esther Jones (MMus)

'I arrived at the Academy with experience of directing choirs and orchestras but wanting to take my conducting to a higher and more professional level: the course has met and surpassed my expectations in this respect.

My musical and technical abilities have been stretched through the intensive weekly routine of technique, aural and singing lessons; regular masterclasses have provided opportunities to benefit

from the wisdom and experience of many leading lights from the field of choral music; my knowledge and understanding of repertoire is rapidly growing—and the library has proved an invaluable resource, with many happy hours spent poring over scores and listening to recordings. And all this takes place in a dynamic environment where on a daily basis I meet and work with talented and committed musicians, many of whom are stars in the making. It's a privilege to be part of it.'





Patrick Russill MA, Hon RAM, Hon FRCO
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of 'The Catholic Hymn Book' (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists. Head of Church Music 1987–97, and Head of Choral Conducting since 1997.

Photo location:
St. Marylebone Parish Church.

The Course

The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

'The Royal Academy of Music's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'

Gramophone, February 2003,
on In Gloria Dei Patris

Right: A masterclass with David Hill.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers and the adult professional and children's choirs of the London Oratory.

Your Audition (see p.55 for general details)

Entrance auditions are held in early March 2008. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 7th January 2008. Auditions take place in London only.

Audition requirements are available at www.ram.ac.uk or from the Registry.



The Teachers

Paul Brough MA (Baton Technique)
Julie Kennard BA, ARCM, Hon ARAM
(Vocal Technique)
David Lowe Hon ARAM, MA, ARCM
(Vocal Technique)
David Pettit MA, BMus, FRCO,
Hon ARAM (Aural Skills)
Patrick Russill MA, Hon RAM, Hon FRCO
(Head of Choral Conducting)
Jeremy Summerly MA, MMus, Hon RAM

Visiting Professor

Professor Roland Börger
(Head of Choral Conducting, Leipzig Hochschule)

Consultants

David Hill Hon DMus, MA, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM, KCSG

2006–2007 Highlights

- > **Masterclasses with Joseph Cullen (LSO Chorus), Andrew Carwood (Cardinal's Musick), David Hill (St John's Cambridge and The Bach Choir), Roland Börger (Leipzig Hochschule), and James O'Donnell (Westminster Abbey)**
- > **Week-long programme of classes and seminars on major German repertory with Visiting Professor Roland Börger**
- > **Broadcasts on BBC Radio 3 and Radio Magyar (Hungary) of the department's CD recording of Lassus and Mozart masses with historic instruments in Neresheim Abbey, southern Germany**
- > **A week's residency together with the Academy Chamber Choir and period instrumentalists at Neresheim Abbey in southern Germany, including liturgical services and a concert featuring works by Buxtehude, Purcell and their European contemporaries**

Harp

Head of Harp:

Professor Skaila Kanga LRAM, FRAM

Harp Administrator:

Louise Foley BMus

Telephone 020 7873 7320

Email harp@ram.ac.uk

Main sponsors: Victor Salvi Foundation and Holywell Music.



Professor Skaila Kanga LRAM, FRAM

Studied at the Royal Academy of Music. Composer, widely known as a soloist, chamber musician and recording artist. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and the London Mozart Players. Alongside her classical career, Skaila has always been very active in the pop world, and has a long list of film and TV credits. Head of Harp since 1988. Gives masterclasses and lecture/recitals worldwide. Appointed Professor of the University of London in 2003.

The Course

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

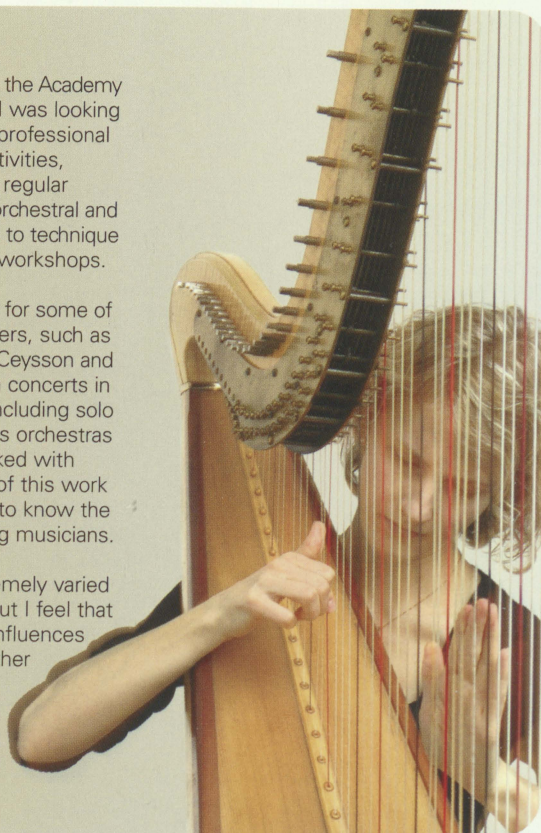
The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions. The harp department commissions new

Stephanie Beck (MMus)

'For my postgraduate studies, the Academy has given me exactly what I was looking for. We're prepared for the professional life with a wide range of activities, from one-to-one lessons to regular performance classes, from orchestral and contemporary music studies to technique classes and opera and jazz workshops.

In masterclasses I've played for some of the world's leading performers, such as Isabelle Moretti, Emmanuel Ceysson and Isabelle Perrin. I've played in concerts in and outside the Academy, including solo recitals and playing in various orchestras and ensembles. I have worked with composers and through all of this work I've had the privilege to get to know the most wonderful and inspiring musicians.

Life at the Academy is extremely varied and therefore challenging, but I feel that being exposed to so many influences and having to deal with a rather heavy workload has taught me to structure the work that I do carefully and has helped me to find my own way as a performer.'



works annually, and its Harp Showcase concerts attract a wide audience.

The Teachers

Professor Skaila Kanga LRAM, FRAM (Head of Harp)

Daphne Boden Hon RAM, ARCM, FRSA

Alison Martin GGSMD (Opera Tutor) Principal, English National Opera

Thelma Owen BMus, Hon ARAM (Orchestral Studies) former Principal, Royal Philharmonic Orchestra

Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM

(Contemporary Music Studies) Principal, London Sinfonietta

Karen Vaughan ARAM, LRAM Co-principal, London Symphony Orchestra

Visiting Professors

Isabelle Perrin Co-Principal, Orchestre Nationale de France; professor of École Normale, Paris

Emmanuel Ceysson Double Premier Prix (Harp and Harmony) Paris Conservatoire; First Prize Winner USA International Harp Competition 2004

Catrin Finch BMus, ARAM

Catherine White BMus, MMus

Visiting Professor of Jazz Harp

Park Stickney BM, MM

Your Audition (see p.55 for general details)

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available on www.ram.ac.uk and from the Registry.

2006–2007 Highlights

- > **Recitals by Isabelle Moretti Catrin Finch and Natalia Shameyeva**
- > **Skaila Kanga Harp Prize: 2006 winner Stephanie Beck**
- > **Gala Concert featuring Academy Harp Ensemble and Chamber Choir**
- > **'The Parisian Harp' concert at Senate House**
- > **Free on Fridays concert: English Chamber Music with Harp**
- > **Holywell annual concert: 'The Legend of Henriette Renie'**
- > **New commissions: 'Twisted Elegy' by Richard Bissill for flute, viola and harp and 'Air-Tight' by Joby Talbot for six harps**
- > **Masterclasses by Isabelle Moretti, Elinor Bennett, Isabelle Perrin, Emmanuel Ceysson and Park Stickney**
- > **Academy Harp Ensemble performances for the Worshipful Company of Musicians**
- > **Concert at the European Harp Symposium**
- > **30th November 2007: Showcase including Holst's The Planets arranged for Academy Brass and Harp Ensemble**

Past students include Anne-Sophie Bertrand, Victoria Davies, Catrin Finch, Catrin Morris Jones, Laurette Pope, Emma Ramsdale, Celine Saout, Julia Thornton and Suzanne Willison.

Classical Guitar

Head of Guitar:

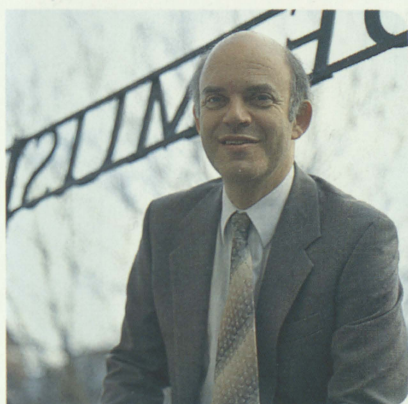
Michael Lewin FRAM

Guitar Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7379

Email guitar@ram.ac.uk



Classical Guitar

Michael Lewin FRAM

Studied at the Royal Academy of Music and later in Spain with José Tomas. As guitarist and lutenist, has performed with the Royal Shakespeare Company, Scottish Opera, English National Opera, Royal Opera House Covent Garden and La Piccola Scala, Milan. In addition to solo concerts, has played and recorded with leading ensembles and orchestras throughout Europe. Vice-President of the European Guitar Teachers' Association (1996–2006). Head of Guitar studies since 1987.

The Course

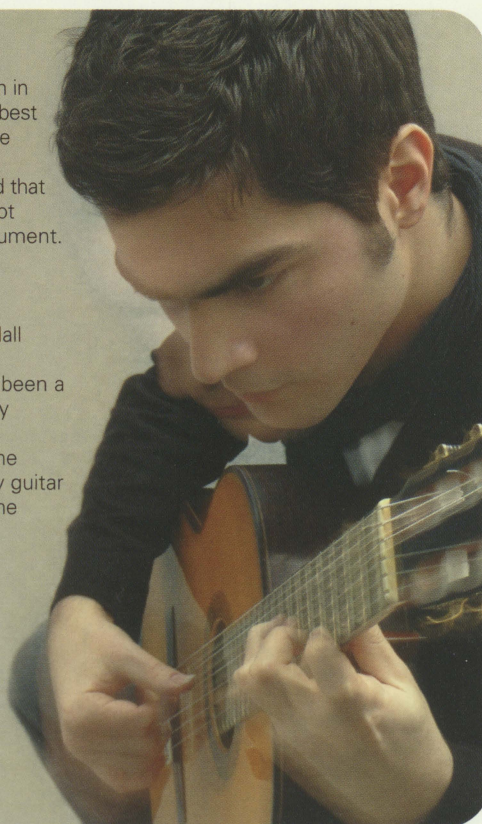
The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Milos Karadaglic (MMus)

'From a young age, it's always been in my mind that the Academy is the best place to study guitar. Coming here for my undergraduate and then postgraduate training, I've realised that at the Academy you also learn a lot more than how to play your instrument.'

I've played in masterclasses for the world's greatest guitarists, I've performed at the Wigmore Hall as a finalist for the Friends of the Academy's Wigmore Award. I've been a concerto soloist with an Academy orchestra. While researching the Academy's Spencer Collection, the biggest collection of 19th-century guitar manuscripts, I've discovered some extraordinary unknown works.

Being at the Academy really is a total preparation for a successful professional life.'



Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year).

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists regularly win top prizes in major national and international competitions. Outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Xuefei Yang, the Eden/Stell and Katona duos and both Tetra and the English Guitar quartets.

The Teachers

Michael Lewin FRAM

Timothy Walker Hon ARAM

Visiting Professors

John Mills Hon ARAM

John Williams OBE, Hon RAM

Consultant

Julian Bream CBE, Hon RAM

Your Audition (see p.55 for general details) Undergraduates should present three pieces and postgraduates four pieces from:

- a contrapuntal work written between c.1550–1750
- a movement in sonata form
- a theme with variations
- a dance movement
- a work, or movement(s), written after 1950.

2006–2007 Highlights

- > **Masterclasses with Fabio Zanon, Jonathan Leathwood and David Russell**
- > **Workshop with Sir Richard Rodney Bennett, celebrating his 70th birthday**
- > **Concerts of diverse chamber music with guitar**
- > **Student performances at the Bolivar Hall International Festival**

Organ

Head of Organ:

David Titterington

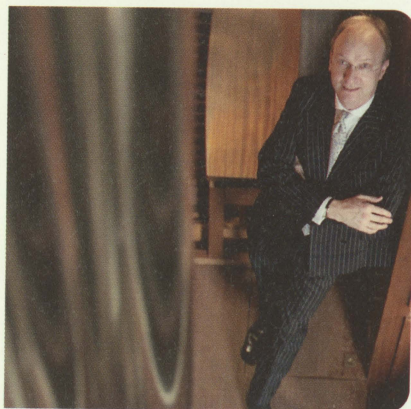
MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Administrator:

Dorothy Koh MMus

Telephone 020 7873 7405

Email organ@ram.ac.uk



Organ

David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Première Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main

David Pipe

'I first came to the Academy after leaving school, as a student on the newly-formed Organ Foundation course. I had been offered a place to study music as Organ Scholar at Downing College, Cambridge, and was keen beforehand to improve my playing and gain a wider experience of organ and church music. I was so impressed by the organ department's teaching and atmosphere that I considered returning as a postgraduate. After completing my degree, I came back to the Academy to study on the Masters course, and was appointed Organ Scholar at Southwark Cathedral.

The organ department has given me the opportunity to ally the study of historical playing styles with hands-on experience; there have been visits to play the Dom Bédos organ at Ste-Croix in Bordeaux and the great Cavaillé-Coll at St-Sulpice in Paris.

In my view, the department offers unrivalled playing and studying opportunities, promoting a rounded approach to organ music and its associated disciplines.'



teaching instrument, as well as a two-manual organ, after the great French builder Cavaillé-Coll, in the Duke's Hall. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Grand Chorus', a double-CD of 22 historic and important organs South of the Thames recorded in collaboration with the Southwark and South London Society of Organists, was released in 2006 and is documented at www.ram.ac.uk/SSLSO.

Your Audition (see p.55 for general details) See www.ram.ac.uk/organ or contact the Registry for requirements.

The Teachers

Nicolas Kynaston Hon FRCO

Susan Landale BMus, Hon FRCO

Lionel Rogg Hon DMus, Hon FRCO

Patrick Russell MA, Hon RAM, Hon FRCO

David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

Visiting Professors

Jon Laukvik (Stuttgart Hochschule)

James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM

Harmonium

Anne Page BMus

Organology

William McVicker BA, PhD, LRAM, ARCO, HonFIMIT, Hon ARAM

Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

AHRC Creative Research Fellow

Diana Burrell BA, FTCL

'This recording project is a remarkable achievement... Thoroughly recommended'

British Journal of Organ Studies 2006

Classical Accordion

Head of Classical Accordion:

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Telephone 020 7873 7381

Email accordion@ram.ac.uk



'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'

The Independent, April 2000

'Murray is an inspirational teacher'

The Times, January 2007

Below: Sofia Gubaidulina works with students on her visit to the Academy in January 2007



Milos Milivojevic (BMus)

'London has a very active contemporary music scene, and being at the Academy has given me great opportunities to get involved and perform some of the great 20th-century repertoire.'

I've played at the Wigmore Hall and the South Bank Centre, and I believe I'm the first accordionist to perform at the University of London's Senate House. As an accordionist you must also be an ambassador for your instrument—and I'm very happy to have worked with several Academy composers and introduced them to its inspiring sound-world.'



Classical Accordion

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include 'On the Wings of the Wind'.

Head of Classical Accordion since 1986.

Photo location: Owen Murray (above left) with visiting professor, Friedrich Lips, in Regent's Park alongside the Academy.

The Teachers

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor

Friedrich Lips (Moscow)

The Course

The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes master-classes, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006, three students and Owen Murray were invited by Gyorgy Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Inaki Alberdi, Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov and Peter Soave.

Your Audition

 (see p.55 for general details)

Two or three contrasting pieces should be offered. Contact the Registry for further information and a list of recommended repertoire.

Educational Resources

Introduction

by Amanda Glauert PhD, MA, ARCM, Hon RAM
Head of Academic Development



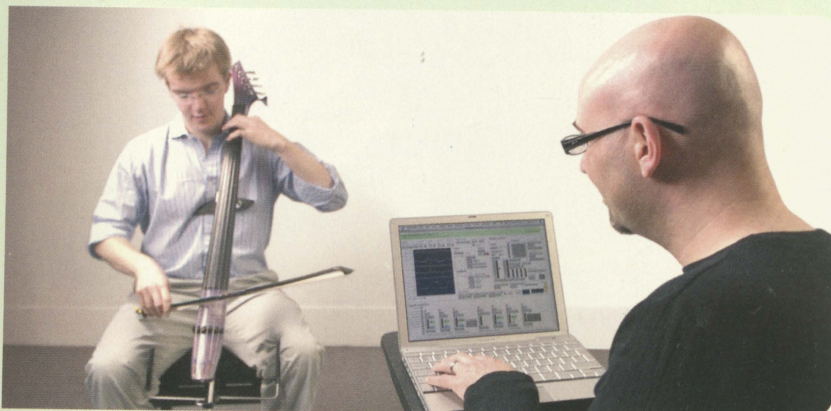
Amanda read music at Clare College, Cambridge and completed her doctoral studies at Goldsmiths College, London. She brings to the role of Head of Academic Development her many years' experience as a teacher and researcher in the areas of performance aesthetics and analysis. A violinist herself, she has had much experience (inside and outside the Academy) in designing forms of educational provision that unite music's theory and practice.

Her own research focuses on theories of the lyric and the history of the German

Creative Technology

Email technology@ram.ac.uk

Right: Composer Patrick Nunn and cellist Peter Gregson working with the 'hyperbow' — a collaboration with the Media Lab at Massachusetts Institute of Technology, MIT.



The Creative Technology team

Senior Lecturer in Creative Technology:

Antony Pitts BA (pictured above)

Milton Mermikides BSc, BMus, OC
(Head of Music Technology)

John Drinkwater GTCL, LTCL
(Lecturer in Technology)

Adam Langston (Music Technology Tutor)

Artem Vassiliev MMus (Music Technology Tutor)

'the Academy is embracing the new technology and musical directions'
Classical Music, September 2006

The Academy has recently invested substantially in creative technology.

Creative Technology Lab (CTL)

The newly-built Creative Technology Lab (Winner of the ULU Laurel Award) is a professional recording, composition, synthesis, restoration, mixing and mastering studio of the highest level and sits at the heart of the Academy's musical vision for an increasingly high-tech future. The CTL hosts an annual programme of events and research projects, and provides resources for the teaching of music technology at the Academy. The CTL offers composers, performers and researchers access to audio and video recording/editing, and to the latest developments in electroacoustic/electronic music and audio analysis.

The Creative Technology Suite

incorporates a number of studios and teaching rooms with an array of music technology including Powerbook mobile audio systems, wireless motion sensors, hyper-instruments, MAX/MSP, Jitter, the IRCAM software suite, plus Sibelius and Finale notation software and Sequoia/Samplitude editing software on desktop and Tablet PCs. The CTL is run by a team with a wide range of expertise including audio analysis, psycho-acoustics, cross-media music, and research into the musical applications of Artificial Intelligence.

RAM.FM

The Creative Technology Lab is the production hub for the Academy's web-based 'radio' station, which is produced by students and showcases Academy-generated music and events. Production, broadcasting, and multimedia skills are taught formally and shared outside the classroom through the Academy's intranet.

RAM Central

The Academy's intranet is the portal for all electronic communication, including news, diaries, timetables, email, digital coursework, RAM.FM, and the RAMline.

The RAMline

In 2006, the Academy began building a unique index of digitized archives and online resources, together with a specialised tool that allows this index to be browsed and searched intuitively by students, staff and visitors. As well as an ever-expanding catalogue of musicians and of musical works, the RAMline links to manuscript sources and published editions, live performances and recordings, musical criticism and comment. The RAMline simultaneously displays a timeline of musical history and the life-cycle of any piece of music, from antiquity to the present, and will be used to chart each student's musical profile at the Academy and beyond.

Educational Resources

Lied; she has published books and articles on the songs of Hugo Wolf and Beethoven.

At the Academy, we are committed to offering you the educational resources to extend your creative horizons as a musician — whether through helping you discover new ways of communicating with audiences of the future, or through reflecting on musical practices of the past. We believe entrepreneurial and critical skills are vital if performers and composers are to trace their own path through the musical profession.

Your principal-study teacher provides the essential focus for your creative life at the Academy. However, in the following pages you can learn of additional ways for you to develop your potential as a musician within the Academy's rich and varied educational environment.

The Academy has a unique history, but also a unique future which it wants every student to be part of.

Open Academy

Senior Administrator:

Helen Thorp BA, Hon ARAM

Outreach Support Administrator:

Joanne Gibson BMus

Telephone 020 7873 7461

Email openacademy@ram.ac.uk

Right: fourth-year jazz student Pete Truin has embraced the BMus Music in Community options. You can find out more at www.ram.ac.uk/openacademy



Head of Open Academy,
Associate Head of Composition:

Ruth Byrchmore MMus, BMus, ARAM
pictured above

John Barber BMus (Producer, Open Academy)

Timothy Bowers DPhil, BMus, ARAM
(Licentiate, LRAM)

Janet Marshall (Careers Officer)

**'I didn't think I liked classical music
but that concert was wonderful'**
Open Academy participant's comment

Open Academy is a major new initiative. It combines a series of educational projects which all challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy expands the 'market' for this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative education projects.

Music in Community

Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects in their third year, and gain expertise in animateurship and workshop leadership — specialist skills which are in great demand throughout the music profession.

The students, each working on an internship with a partner organisation, devise and execute professional education projects whilst receiving training 'on the job'. Sessions with leading amateurs, performers and composers cover communication

techniques, creative composition, special needs training, new media tools and marketing. Project partners include London Sinfonietta, Wigmore Hall, Spitalfields Festival and the Orchestra of the Age of Enlightenment. Many children and adults from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community centres throughout London.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled animateur by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year.

Access

The Academy is committed to providing new gateways towards learning. In special Open Days, musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers and gain a practical, participatory insight into the Academy and the music profession as a whole. The Academy runs an annual vocal summer school for people of any age over 16, whatever their musical backgrounds. In this intensive weekend-long workshop, leading professionals work creatively to raise the participants' 'hard' musical skills, and explore and develop their potential.

York Gate Collections

Administrator:

Kim Perkins BA, ATCL

Museum Support Administrator:

Joanne Gibson BMus

Telephone 020 7873 7441

Email collections@ram.ac.uk

Elena Vorotko

'I first came to the Academy when I was sixteen, to have piano lessons while I was studying at the Purcell School. I was mesmerized by the beauty of the building and the glass doors of the classrooms, through which I glimpsed magical interactions of gestures and sounds.

Ten years on, I have done my Bachelors and Masters Degrees at the Academy and am now studying for a PhD. I'm more thrilled than ever to be able to explore the many unique and diverse opportunities here.

The gallery of historical keyboard instruments in the York Gate Collections is just one of the brilliant ideas that Academy has put into practice. For my PhD I am studying different post-1801 editions of JS Bach's Well-Tempered Clavier. It becomes clear that the invention and development of the forte-piano greatly influenced how this music was interpreted, edited and performed. It is truly precious to have a remarkable playing collection of eleven forte-pianos—made in London, Paris, Vienna and New York and dated from 1764 to 1920—here at the Academy. Using these instruments I can gaze through the glass doors of time and hear the sounds which inspired the great composers of the past, and which provoked major pianists to form the legacies that every pianist of today has inherited through playing JS Bach. It is most exhilarating experience to share these discoveries with gallery visitors and Academy students in lecture-recitals, workshops and demonstrations.'



The Academy's 'living museum', the York Gate Collections, hosts exhibitions and events over three floors of public galleries. These centre on the institution's playing collections of stringed instruments and historic pianos as well as on its archives, library special collections, art and artefact collections. The exhibitions are open every weekday (11:30am–5:30pm) and weekends (12:00–4:00pm). Regular free public events are held during term-time. These showcase Academy research and teaching, and encourage participants to reflect on the materials and practices of music-making across the Academy's 185-year history.

In York Gate issues of instrument-making, performance and composition combine to make an active and collaborative environment for creators and scholars of all kinds and of all ages. The Academy has developed research partnerships with institutions such as Musée de la Musique (Paris), Hannover Hochschule für Musik, Massachusetts Institute of Technology, Tate St Ives, Library of Congress (Washington DC), Birkbeck College and University College London. The York Gate collaborative environment provides an important resource for all the Academy's educational programmes, and fuels the institution's lively performance research culture.

'Dry this academic afternoon was not! It was a privilege to attend with some twenty students a revelatory public seminar'

Musicalpointers.co.uk, April 2005

The Academy is committed to making all its collection materials, and their educational and artistic applications, available online. APOLLO (Academy Pictures Online) — a fast growing, high-quality digital archive at www.yorkgate.ram.ac.uk — offers virtual access to all the Academy collections.



The York Gate team

Amanda Glauert PhD, MA, ARCM, Hon RAM
(Chair, York Gate Management Group)

David Gorton PhD, MMus, BA (Research Co-ordinator)

Frances Palmer PhD, MA, BSc, FSA, FMA
(York Gate Collections Curator)

Samantha Pettit (York Gate Business Manager)

David Rattray Hon ARAM (Instrument Custodian)

Peter Sheppard Skærvæd LRAM, ARAM
(Research Fellow)

Janet Snowman MA, Hon ARAM, FRSA
(Collections Registrar)

Above right: A performance/
demonstration by Peter Sheppard
Skærvæd in the Strings Gallery

Undergraduate Programme: BMus

Head of Undergraduate Programmes:
Jeremy Summerly MA, MMus, Hon RAM

Telephone 020 7873 7352
Email academic.studies@ram.ac.uk



Jeremy Summerly MA, MMus, Hon RAM

Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990–6. Has conducted over 40 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999, and his début at the Berlin Philharmonie in 2005. Freelance record producer and writer/presenter for BBC Radios 3 and 4. BBC Studio Manager 1982–9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

Tutor and Academic Co-ordinator of BMus Studies:

Timothy Bowers BMus, DPhil, ARAM, ARCM (pictured overleaf)

BMus Tutor (First year):

Hannah Riddell BMus, MMus, LRAM (pictured overleaf)

'Of the nine top music colleges in the UK only one recognises the importance of a business-like approach within the music world: the Royal Academy of Music'
Pip Pirie, Muso, August 2005

The Teachers

Liam Abramson BSc
Dominic Alldis Hon ARAM
Christopher Atkinson MA, PPRNCM
George Biddlecombe MA, PhD, GRSM, LRAM, ARCM, ARAM
Timothy Bowers DPhil, BMus, ARAM
Paul Brough MA
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA, Hon ARAM
Jeremy Filsell MA, FRCO
Costas Fotopoulos MMus, MMus, BMus
Amanda Glauert MA, PhD, ARCM
Neil Heyde PhD, MMus, BMus, Hon ARAM
Alexander Hills MMus, BMus, PGDip, DMA
Colin Huehns PhD, MA, ARAM
Daniel-Ben Pienaar MMus, BMus
Hannah Riddell MMus, BMus, LRAM
Patrick Russill MA, Hon FGCM, Hon RAM
Peter Sheppard Skærved LRAM, ARAM (Research Fellow)
Jeremy Summerly MA, MMus, Hon RAM

Supporting Studies

Roderick Chadwick MA, MMus, LRAM, ARAM (Head of Supporting Studies)
John Drinkwater GTCL, LTCL (Technology)
Denise Ham GTCL, LTCL, ARCM, Hon ARAM (Conducting)
David Pettit MA, BMus, FRCO, Hon ARCM, Hon FTCL, Hon ARAM (Aural Training)
Antony Pitts BA (Creative Technology)
Nicholas Walker LRAM, ARAM (Keyboard Skills)

Introduction

All Academy graduates are awarded with University of London degrees.

The Academy collaborates closely with King's College London. Shared lectures and classes enable students from both institutions to benefit from a range of activities and facilities.

Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

The Tutor System

Three BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of a student and act as an effective and important representational link between the student and the institution. International students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

Ensembles



'The Academy's ensemble dispatched it with palpable glee... this really was a premiere to remember'
The Times, November 2006

Ensembles for Orchestral Players

In addition to regular chamber music, the Academy provides comprehensive orchestral training. See p.09 for full details.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies. Students enjoy a mixture of intensive and quick-learn projects covering wide-ranging repertoire.

Ensembles for Singers

These include choirs as well as miscellaneous classes such as acting,

movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz Ensembles

Big Band and other Ensembles including workshops and combos.

Undergraduate Concerts

By agreement with their teacher, students may submit a lunchtime or early-evening concert proposal to the Concerts

Department. All performances are assessed and contribute towards course units for Ensembles. There are also regular performance opportunities outside the Academy.

Composition



'Beguiling, fresh-toned solo playing from all quarters ... a most enjoyable listening experience — only a hard-hearted listener could completely resist the temptation to smile ... wonderful individual and collective performances ... This is a commendable release, more than fulfilling its brief and offering much to enjoy'

International Record Review,
October 2006

The Academy's undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of media and concert composition.

During the four-year programme, student composers receive a rigorous and comprehensive technical training whilst learning to apply their skills in a variety of contexts. From year three, they specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects.

The composer-performer relationship lies at the heart of the programme: students learn on the shop-floor by working regularly and closely with a variety of ensembles. The newly-specified Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

Academic Studies



Introduction

Academic Studies are essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

The Academy collaborates closely with King's College London, where a full range of specialist music and humanities courses is available for Academy students. Details are available on request.

Techniques and Analysis

This three-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Chris White (Piano)

'For me it was a close call between studying music at a conservatoire or at university after leaving school. I chose the Academy primarily because of the fantastic instrumental teaching available, but I needn't have worried because the standard of academic tuition here is, contrary to the commonly held myths, very high as well. On top of the basic academic requirements, there is huge scope to explore a multiplicity of different topics

through the elective system, under the tutelage of members of staff who are also active in their own fields of research and/or performance.

I suppose the main difference between academic study here and at University is that here everything will by nature relate to performance, and have positive practical effects on your playing. This year I've been studying fugue, and developing some analytical work on Mahler, but the diversity of what is offered here goes on and on!



Introduction to Performance Practice

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Creative Technology

Using RAM Central (the Academy's new internal web-based interface), students learn how to collect, store, and manipulate data electronically. A daily audio magazine enables students to learn basic production techniques and to contribute to the Academy's ongoing archive.

Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Historical Performance, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

Humanities

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political, and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training

Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness, and texture. Preliminary training is available for students with limited aural training experience.

Keyboard Skills

The curriculum covers score-reading, harmonisation, improvisation, and accompaniment. Preliminary training is available for students with limited keyboard experience.



Conducting

All students are taught the basic elements of baton technique.

Technology

An introductory course for all students covering computer production techniques necessary to the contemporary performer.

Principles of Education and Music in Community

Compulsory components of Year 3. A pass in Principles of Education is a registration requirement for the LRAM diploma.

Preparing for the profession

The Academy's Business for Musicians module, another mandatory part of the undergraduate training programme, spills over into a series of 'Into the Future' seminar days, open to musicians from across the country as well as Academy students. Industry-wide business practitioners present guidance on many career and development-related subjects.

LRAM teaching diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching and is available to all students. LRAM registration costs around £100.

ABRSM diplomas

The Associated Board of the Royal Schools of Music (ABRSM) offers a range of diplomas in Performance, Teaching and Directing. The Academy has historic links with the Board and encourages students to consider taking one or more of the Board's diploma qualifications in addition to the LRAM. Details of the Board's diplomas can be obtained from www.abrsm.org

Further Information

'The full range of more conventional musical activity is all there, of course, but the Academy is embracing the new technology and new musical directions to be found in the worlds both of education and the music profession... the developments at the Academy are many, and would probably have horrified a lot of its denizens of 30 years ago.'

Classical Music, September 2006

Exchanges

The Academy offers its students the chance to study abroad as part of their undergraduate studies. Two types of exchanges are on offer: those run by the European Union under the Socrates-Erasmus exchange scheme, and individual arrangements with institutions in North America, Australia and Japan, as well as with institutions in Europe which are not members of the Socrates-Erasmus scheme. Exchanges are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons.

Entry to the BMus programme other than in Year 1

In some cases it is possible to enter BMus in Year 2 or Year 3. You will normally be studying on a music degree at another institution, and will have received sufficient credits to allow a transfer to the Academy's degree programme. Entry will usually be to Year 2, however in exceptional cases entry to Year 3 may be possible. Any transfer must be agreed by your current institution.

Classification of degrees

In awarding degrees, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Annual Review

Students academic progress is reviewed at the end of each year. Progress depends on amassing the appropriate number of credits and satisfying requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of industry.

One-Year Programmes

Foundation Programme

If your musical skills are good enough for BMus entry but your English language skills are below IELTS 5.5, you can apply for the Academy's one-year Foundation Programme—offering you an intensive English language course as well as providing music tuition. You take the standard BMus audition, and your English language skills must reach IELTS 4.5.

If you satisfactorily complete the Foundation Programme, you will normally progress to Year 1 of the BMus. Further information is available from www.ram.ac.uk or from the Registry.

Year-In Programmes

If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities.

All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc). Further information is available from www.ram.ac.uk or from the Registry.



Left: Instrument Custodian, David Rattray, with children from Tower Hamlets.

The common principles are to:

- > enable you to benefit from one year of conservatoire education
- > provide you with a tailor-made course of study according to your individual strengths and needs
- > offer you the same performance opportunities provided for degree students (with the approval of your Academic Tutor and Head of Study)
- > offer you appropriate academic subjects in consultation with your Tutor
- > assess your practical and/or academic progress by examination
- > provide a transcript of your studies, but no award (degree or diploma).

The categories are:

- > Gap Year—if you wish to spend a year at the Academy before taking up a full-time programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

'Electrifying versions should have successfully put bad ideas in to the heads of all the music scholars present: study hard, and you too could become a rock star'

London Evening Standard, Dec. 2002, on Elton John at the Royal Opera House with Royal Academy of Music Symphony Orchestra and Choir

- > Year Abroad—if you are a non-UK student and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. It is possible to attend for part of one academic year (one or two terms, or a semester-equivalent period), and we encourage you to commence the study period in September. We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

- > Organ Foundation—if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training. Audition requirements are available at www.ram.ac.uk or from the Registry.

Exchange Programmes

The Academy has exchange agreements with many conservatoires across the world. These are normally for students on a Bachelor degree programme who have reached the Academy's Year 3 entry level, but can also be for students studying on a Postgraduate Diploma programme or MMus programme.

Exchanges can be for one term, one semester or a full academic year. The Academy's exchanges are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year-In Year Abroad studentship.

Please ask your institution's Exchange Coordinator for further information.

Postgraduate Programmes

An introduction



'Public teaching events which, for those free to attend them, can offer more pleasure and enlightenment than many formal concerts'
musicalpointers.co.uk,
October 2005

Chair of MMus Studies and Research Degrees:

Neil Heyde PhD, MMus, BMus, LMusA, Hon ARAM (above right)

As a soloist and chamber musician Neil Heyde has performed and broadcast internationally, including since the mid-90's as the cellist of the Kreutzer Quartet. His work at the Academy focuses on the relationships between performance, composition and analysis. He has written on analytical and collaborative issues, and is currently working on *Œuvres Complètes* de Claude Debussy and collaborative projects with the visual arts and film.

Tutor and Chair of Postgraduate Diploma Studies:

Virginia Black FRAM, Dip RAM (above left)

As a specialist in the virtuoso repertoire for solo harpsichord, Virginia Black has performed in many recitals and broadcasts throughout Britain and at major international festivals, and has recorded many award-winning CDs. A prize-winning student of piano and harpsichord at the Academy, she has been the Academy's Postgraduate Tutor since 1998, Chair of Postgraduate Diploma Studies since 2003 and professor of harpsichord for many years.

Postgraduate Tutors:

Sarah Callis PhD, BA, Hon ARAM (pictured on p.51)

Nicola Eimer Dip RAM, MMus, ARAM

David Gorton PhD, MMus, BA (Research Co-ordinator) (pictured on p.51)

The Teachers

Professor Simon Bainbridge FRCM, Hon RAM (Head of Composition)

Philip Cashian DMus, BMus

Professor Jonathan Freeman-Attwood

MPhil, BMus, Hon RAM (Vice-Principal & Director of Studies)

Amanda Glauert PhD, MA, ARCM, Hon ARAM (Head of Academic Development; Reader in Music, University of London)

Raymond Holden PhD (Research Fellow)

Roy Howat PhD, MA (Keyboard Research Fellow)

Igor Petrushevski Dip Moscow Conservatoire

Daniel-Ben Pienaar Dip RAM, MMus, ARAM

Peter Sheppard Skærved LRAM, ARAM (York Gate Research Fellow)

Jeremy Summerly MA, MMus, Hon RAM

Briony Williams PhD, MMus, BMus, FTCL (MMus Co-ordinator)

Our Range of Programmes

The Academy offers the following at postgraduate level:

- > Postgraduate Diploma in Performance — PG Dip
- > Master of Music in Performance — MMus Concert Project or MMus in Performance and Research
- > Master of Music in Composition MMus Postgraduate Diplomas in Opera Performance (see p.08–09) and Musical Theatre (see p.32–33) — PG Dip
- > Research degrees in Composition or Performance Practice — MPhil and PhD

All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full. Applicants can receive a full programme specification for each programme on request.

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. In addition to attending audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal and MMus composers must also send in a portfolio of sample compositions. Research degree students have to submit a fully developed research proposal before being selected for interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from PG Diploma to MMus after one year for one further year of study, provided the necessary criteria have been met.

Programme Duration

Some postgraduate programmes follow a standard length of study, like the nine-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible. Students can complete these programmes in either one or two years (the one-year programmes attracting fewer credits), according to the student's standard on entry, educational needs, and funding position. The Conducting programme usually lasts three years.

LRAM teaching diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching and is available to all students. LRAM registration costs around £100.

Postgraduate Diploma in Performance and MMus in Performance programmes

Introduction

The Postgraduate Diploma and MMus in Performance programmes aim to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The **Postgraduate Diploma** focuses on performance, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives.

The **MMus programmes** (MMus Concert Project and MMus in Performance and Research) have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are aimed at students who wish to expand and develop high-level performance opportunities with practically-orientated academic study and research. Students

come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow the Presentation in Performance course (see Specialist Performance options) and explore their research interests through a concert event supported by a 5,000-word written component (see Project Work).

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic/aesthetic, and a lecture-recital) under close supervision. Students follow the Musicology in Performance course as their Specialist Performance option, and ultimately submit a 10,000-word dissertation. All students' work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly Open Coaching session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Programme Summary

The PG Dip/MMus programmes can be taken over one or two years (or three years for conducting students).

All students are assessed in:

- > Core Performance (normally 80 credits in each year, but 100 credits on the 1-year MMus Performance programmes)
- > Specialist Performance (40 credits). Students on the Opera and Conducting Programmes have a slightly different credit division, reflecting the distinctive nature of their studies.

MMus students, in addition to these, undertake:

- > Project Work (40 credits).

The one-year PG Diploma in Performance therefore attracts a total of 120 credits, and the two-year Diploma 200 credits; the one-year MMus in Performance programmes attract 180 credits, and the two-year programmes 240 credits.

Core Performance (PG Dip and MMus)

Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance.

Assessment

Final Recital (or equivalent)
Concerto Assessment (or equivalent)
Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Specialist Performance (PG Dip and MMus)

Learning Outcomes

Students will be equipped to perform to a high level in a 'real-life' performance context that is relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills to the demands of a particular practical and, in some cases, academic context. Presentation in Performance is a 16-week course run for all PG Dip and MMus (Concert Project) instrumentalists. It covers all communication aspects of concert-giving, including platform manner, verbal introductions, programme notes, evaluation of performances and self-evaluations, repertoire, programming, auditioning skills, marketing and publicity.

PGDip Options

- One of:
- > Presentation in Performance
 - > Faculty-specific course.

MMus Options

- One of:
- > Presentation in Performance or faculty-specific course (MMus Concert Project)
 - > Musicology in Performance (MMus in Performance and Research)

Project Work (MMus only)

Learning Outcomes

Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes which allow such aims to be realised. They will have developed a critical awareness of the current debates within practice-based research and/or musicology. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

Options

- One of:
- > Dissertation
 - > Concert Project.

MMus in Composition

Introduction

The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator.

The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme.

The MMus is designed as a two-year programme, (240 credits), with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Core Composition

Aims and Objectives

The central component of the MMus programme is designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.



Alex Campkin (MMus Composition)

'During my first year here I have written for many different ensembles, including a commission from the Academy's String Orchestra, a work for the BBC Singers and a collaboration with the Bristol School of Animation. In addition, I am enjoying composing for numerous workshops, taking music technology classes, and studying conducting.

Tuition takes the form of regular lessons, classes and seminars, and there are frequent and insightful workshops and lectures from visiting

composers and performers. Whilst this is all extremely demanding, I can find the time to pursue other activities: I have been able to write several pieces beyond my course, organise concerts and conduct a choir.

The Academy is a buzzing hive of energy. Both students and staff are incredibly motivated, making it a pleasure to work here. All this, right on the doorstep of all the cultural events London has to offer.'

Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

Portfolio (120 credits over 2 years)

A number of items, as specified in faculty requirements and negotiated with the Head of Department.

Profile Report on Faculty Activity

(80 credits over 2 years)

Reports from individual lessons and from coursework in:

- > Conducting
- > Orchestration
- > Analysis
- > Skills Tests (including Take-Away paper and special projects).

Project Work

Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon their activity as composers and to refine their skills in academic and practical presentation.

Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their musical ideas effectively in live presentation—whether in the context of a seminar, rehearsal or concert—so combining academic and practical skills.

Analysis Project (20 credits)

A written project of c. 5–8,000 words

Concert Presentation (20 credits)

Students organise and present a concert of their own music.

Research Degrees

'Illuminating thoughts and perceptive suggestions for the student singers and accompanists bubbling out like a fountain, dialogue that was never in the least intimidating'

Musicalpointers
March 2005

Right: Postgraduate tutors
David Gorton PhD, MMus, BA
(Research Co-ordinator) and
Sarah Callis PhD, BA, Hon ARAM



The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

MPhil/PhD

Teaching Delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and the student's principal supervisor. The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 7th January 2008.

MPhil/PhD in Performance Practice

Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have

developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

Entry

On application students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD), which is usually expected to include performance documentation of various kinds.

Supporting Studies

Research students attend and take part in doctoral seminars and performance research seminars held in the York Gate Collections.

MPhil/PhD in Composition

Aims and Objectives

The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

Entry

On application, students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

Assessment

As a final assessment, students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars and the Composer-Performer Exchange.

Application Procedure

An overview from the Registry staff (pictured right)

Email registry@ram.ac.uk



'Just read through the Royal Academy of Music's prospectus to see top names jumping out of each page'
Classical Music magazine, September 2005

Contacts

Registrar and Projects Manager:
Philip White LRAM, FRAM

Assistant Registrar:
Claire Watts BA, Hon ARAM

Admissions Officer and International
Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Examinations and Data Officer:
Sharon Moloney BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2008 will take place at the Royal Academy of Music between 3rd and 14th December 2007.

Application Procedure

You must fill in and return an official application form with an application fee. Forms and more information are available at www.ram.ac.uk and from the Registry.

If you are applying for the MMus programme, you must include two pieces of music-related written work (1000-2000 words each). Further information is available from www.ram.ac.uk or the Registry. If we decide that the MMus is not a suitable programme for you, we may offer a place on the Postgraduate Diploma instead.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness certified by a doctor before the end of December 2007. However, because of the strict numbers of places available, late auditions will not be held if faculty quotas are already reached.

Deferred Entry

The Academy does not consider applications for deferred entry.

Open Days

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see www.ram.ac.uk/opendays, or contact the relevant department. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates

For auditions in East Asia, please contact the relevant centre by 1st October 2007 (see page 55). Dates for East Asian auditions are subject to confirmation.

1st October 2007

Application forms deadline including composition portfolios, recordings and MMus essays (except Research Programmes, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

1st November 2007

Deadline for Musical Theatre applications.

Early November 2007

Notification of dates for auditions in London in December

November 2007

Auditions in Beijing, Taipei, Tokyo and Hong Kong.

3rd-14th December 2007

Auditions in London.

Late December 2007

Auditions in Seoul.

7th January 2008

Application deadline for Research Programmes, Conducting and Choral Conducting, and for auditions in North America.

Late January 2008

Notification of North American audition dates.

February/March 2008

Conducting auditions in London.

March 2008

Choral Conducting auditions in London. Auditions in North America.

Entry Qualifications

Undergraduate Programmes: BMus, Gap Year, Organ Foundation and Jazz Diploma

Minimum Age

Normally 17 at the time of registration.

Entrance Standards

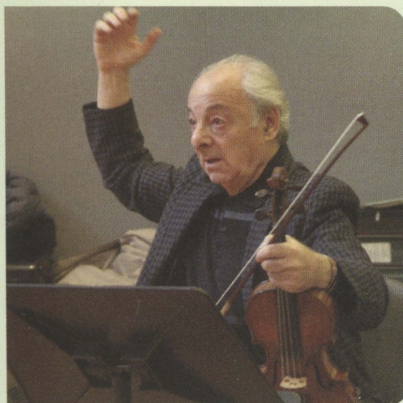
Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected, you should consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level. There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not the Principal-study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)

- > England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
- > Scotland: B grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- > Ireland: B grade and at least four C-grade passes in the Leaving Certificate.

Other Qualifications equivalent to GCE A-level:

- > A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical)
- > BTEC National Certificate (three full units in Music at Merit or higher)
- > Vocational A-level (formerly Advanced GNVQ) passed with Merit or higher
- > International Baccalaureate: the Diploma, including music as a Group 6 subject, will satisfy the two A-level requirement.



'A captivating concert ... the way they all played their hearts out was deeply moving ... throughout, outstanding young players caught my ear'

David Mellor in the Mail on Sunday, September 2005

Left: A masterclass with György Pauk.

International Academic qualifications

You may verify the acceptability of your qualifications at www.ram.ac.uk, but you should send copies of official transcripts or certificates with your application form. If subsequently offered a place, you must send original documentation to the Registry.

Postgraduate Programmes

Minimum Age

Normally 21 by 1st October in the year of entry.

Entrance Standards

Performance level at least equivalent to a recognised music diploma in the Principal-study.

Academic Qualifications

You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MMus, you must possess a good honours degree, normally in Music. For the MPhil, you must possess an upper second class honours degree, and it is preferable also to have a Masters degree.

Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at www.ram.ac.uk/disabilities

English Language Requirements for International Students

If English is not your first language, you are required to demonstrate your language proficiency by 1st May 2008. The Academy has adopted the International English Language Testing System (IELTS — academic tests) and you should take this examination, in your own country, soon after accepting a place at the Academy.

Minimum IELTS scores are:

- > Foundation: 4.5
- > BMus/Year-In: 5.5
- > Postgraduate Diploma: 5.5
- > MMus/MPhil: 7.0.

If you are joining the Vocal Faculty as a postgraduate student, you must score a minimum of 6.0 in the listening and speaking sections of the IELTS test.

Information on test centres can be obtained from www.ielts.org or from the Registry.

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life.

In 2006–7, international students at the Academy come from: Armenia, Australia, Azerbaijan, Belarus, Belgium, Bulgaria, Canada, Chile, China, Croatia, Cyprus, Czech Republic, Denmark, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Indonesia, Israel, Italy, Japan, Kazakhstan, Korea, Latvia, Lichtenstein, Lithuania, Malaysia, Malta, Mexico, Moldova, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Serbia and Montenegro, Singapore, South Africa, Spain, Sweden, Switzerland, Taiwan, Thailand, Turkey, Ukraine, United States of America, Uzbekistan, Venezuela and Vietnam

Fees and Awards



'The whole enterprise was filled with an understanding of period French style and what it takes to translate it to our 21st-century sensibilities'

Financial Times, November 2006

'The playing is impeccable'

The Guardian, June 2006

Application Fees

Application fee: £70 (or £80 if received after the advertised closing date).

Application fee for auditions in North America: £120 sterling. Application fee for auditions in Asia: Refer to local audition co-ordinator.

Application fee for Composition and Research degrees: £45 (or £55 if received after the advertised closing date), with a further £25 payable if you are called for interview following scrutiny of your portfolio.

The Academy accepts payments by sterling cheque, Eurocheque, UK postal order, bank transfer or cash (do not send cash by post). If you withdraw before attending the audition, you will not be entitled to a refund. Applications received after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Annual fees for full-time programmes for 2008–2009 have not yet been determined. Fees for 2007–2008, which are likely to rise, are:

	Home/EU	International
BMus	£3,070	£14,850
PG Dip	£6,600	£14,850
MMus	£7,300	£14,850
MPhil/PhD	£4,250	£8,800
Foundation	£7,500	£14,850
Year-In	£7,500	£14,850
Jazz Diploma	£7,500	£14,850
Organ Foundation	£7,500	£14,850
Musical Theatre	£10,400	£10,400

Estimated average living costs: £9,500 per academic year.

Payment of Tuition Fees

Most EU students will be entitled to pay fees at the 'home' rate provided they meet certain residency conditions which are detailed at www.ram.ac.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November).

Scholarships

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

Awards and Loans for BMus students from the UK and EU

Students with UK fee status taking up places on the BMus Programme should contact their Local Education Authority to be assessed for a 'fees' award. These awards and any loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EU (non-UK) students who can apply for a 'fees only' award (NB cost-of-living loans are not available to non-UK students). See www.direct.gov.uk/studentfinance

ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have

a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

Further information and application forms are available only from the ABRSM (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU Telephone +44 (0)20 7636 5400 Email international@abrsm.ac.uk

Financial Aid for USA Students

The Academy is a designated institution for American students to apply for Stafford and PLUS Loans (see www.fafsa.ed.gov) or for deferment of payment on an existing loan account. The Academy's School Code Number is G11764 and the DOE code is 006696. The Academy does not have 'electronic capability' and does not automatically receive information about loan applicants, so please ask your loan provider for a duplicate copy of the relevant paperwork and send this to the Academy. Please contact the Admissions Officer in the Registry if you have any queries.

Financial Assistance

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. If you have auditioned successfully before 31st January, we will send you a Financial Aid Form. Enrolled students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

Certification of Fees

If you accept a place you must produce a written assurance, certified by an authoritative person such as a bank manager, that you have sufficient financial resources to cover both fees and living costs for your entire programme of study.

Your Audition



Audition Requirements

Please see the relevant department pages for specific details. Further details appear at www.ram.ac.uk.

Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards.

You may be given sight reading or quick study tests. As time is limited for some auditions, you may be interrupted before you have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own. Some audition requirements may change: please check www.ram.ac.uk or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

International Candidates

If you live in Europe, you must attend the main London auditions in December 2007. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America

If you live in Canada or the USA, you must audition in either London (December 2007) or North America (March 2008, Toronto, New York and Boston). Auditions in North America are not open to applicants for Percussion, Jazz, Composition, Conducting, Choral Direction, or Musical Theatre, and the deadline for receipt of applications is 7th January 2008. The application fee is £120.

Candidates from East Asia

Auditions take place in Beijing, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2007. Auditions in East Asia are not open to applicants for Percussion, Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

PR China Centre

Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email china.auditions@ram.ac.uk

Japanese Centre

Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho,
Nakahara-ku, Kawasaki-shi, Kanagawa-
ken, 211-0007 Japan
Telephone/Fax +81 44 744 1687
Email japan.auditions@ram.ac.uk

Korean Centre

Email korean.auditions@ram.ac.uk

Hong Kong Centre

The Dean, Hong Kong Academy for
Performing Arts
1 Gloucester Road, Wanchai, Hong Kong
Telephone +852 2584 8500
Fax +852 2802 4372
www.hkapa.edu

Taiwan Centre

Miss Aki Lin, 8F-1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings

If you do not live in Europe, East Asia, or North America, the Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the same performance.

All recordings must be received by 1st October 2007 and must be authenticated by a person of authority. You must complete both the standard application form and the video form, which is available from the Registry. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial aid.

Your Audition Date

Please see p.52 or www.ram.ac.uk for key application dates.

Notification of Results

The Registry will notify all candidates of the result of their audition by post and as soon as possible. We will contact all candidates on the reserve list as soon as we have any further news. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

Credits



Patron

Her Majesty The Queen

Senior Management

Principal:

Prof. Sir Curtis Price

KBE, AM, PhD, Hon RAM, FKC, FRCM, FRNCM

Vice-Principal and Director of Studies:

Prof. Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM

Director of Finance and Personnel:

Jan Whitehouse (pictured left above)

CIPFA, MILAM, MIM, Hon FRAM

Director of Development

Carol McCormack (pictured left below)

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

Senior Administrative Officers

Head of Academic Development:

Amanda Glauert PhD, MA, ARCM, Hon ARAM

Registrar and Projects Manager:

Philip White LRAM, FRAM

Academic Secretary:

Elizabeth Battarbee BScEcon

Catherine Jury BA

Communications Manager:

Peter Craik Hon ARAM

Head of Technology:

Chris Meaney

Librarian:

Kathryn Adamson MA, Dip Lib, Hon ARAM

Estates Manager:

Peter Smith GRSM, LRAM, ARAM

Head of Finance:

Judith Barber BSc, CPFA

Financial Controller:

Michael Cherry FCCA

Personnel Manager:

Juliet Edwards FCIPD, MCMI

Governing Body

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Her Royal Highness

The Duchess of Gloucester GCVO, Hon FRAM

Vice-Presidents

Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

Ursula Vaughan Williams Hon FRAM

Members of the Governing Body

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Sir Howard Davies

Steven Isserlis Hon RAM

Dame Felicity Lott DBE, FRAM

Christopher Purvis CBE

John Ritblat Hon FRAM

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Alastair Ross Goobey Hon FRAM

Lady Sainsbury Hon FRAM

Sir James Spooner Hon FRAM

Martin Smith Hon FRAM

Jonathan Sumption QC Hon FRAM

Tony Travis

Julia Yorke Hon FRAM

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative



Chancellor of the University of London

Her Royal Highness

The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography by Joe Dilworth.

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Prospectus design and art direction:
INTRO www.introwebsite.com

'The choice was fully vindicated by a talented cast which responded with obvious enthusiasm and no little accomplishment. These were young artists who could not only sing modern opera to the manner born but act convincingly... There was not a weak link... The Royal Academy Sinfonia played not just with confidence but with utter conviction and the audience left buzzing after a Night to remember.'
Opera Now, July 2006

(Royal Academy Opera: Judith Weir
A Night at the Chinese Opera)

'The frighteningly good Academy Symphonic Wind conducted by Keith Bragg... get every tricky corner of Strauss's lush Sonatina No.1 for 16 wind instruments just right.'
Metro, June 2006

'The Royal Academy of Music staged only the second UK production of A Night at the Chinese Opera, and it was an evening of music-theatre magic.'
Sunday Times, June 2006

'The show is stunningly delivered by students who seem not only to understand the hybrid medium but to revel in its startling changes of tone. If the casts of major opera houses acted with half the panache my life would be much improved.'
The Times, March 2006

'A must-see music-theatrical event.'
The Stage, March 2006

(Royal Academy Opera: Judith Weir
A Night at the Chinese Opera)

'No allowances needed to be made for the performers' student status... overall the standard of performance deserves nothing but praise.'
Opera, June 2006

(Royal Academy Opera: Judith Weir
A Night at the Chinese Opera)

'The playing is impeccable.'
The Guardian, June 2006

(Symphonic Wind perform Strauss,
Messiaen and Stravinsky)

'This release on the Royal Academy of Music's new label makes it untenable to draw a distinction between student and professional ensembles. The account of Strauss's Sonatina No 1 is sheer tonal, phrasal, orchestral dazzlement... The austere ritual of Stravinsky's Symphonies of Wind Instruments comes across in all its elliptical grandeur. For Messiaen's monumental ritual Et exspecto resurrectionem mortuorum, the gong-tormented last few minutes are spectacular.'
Sunday Times, June 2006

'This was a rip-roaring, side-splitting show: one of the funniest, wittiest productions mounted by any music college in recent years. The orchestral playing was out of this world.'
Opera Now, March 2006

(Royal Academy Opera: Judith Weir
A Night at the Chinese Opera)

'This is as virtuosically scored a work as anything in Handel, and all the instrumental details were beautifully delivered... his fine solo singers... delivered their numbers with beautifully schooled elegance. It must have been as fabulous an experience for all those involved as it was for the audience.'
The Guardian, June 2006

'A glorious performance.'
Evening Standard, June 2006

(Handel's L'Allegro with William
Christie at Spitalfields Festival)

'Musically, everything is first rate. Conductor Dominic Wheeler clearly knows this is a score in which every strand of the orchestration is vital. And the solo performances are wonderfully assured too.'
The Guardian, March 2006

'A night at the opera to be recommended.'
Metro, March 2006

(Royal Academy Opera: Judith Weir
A Night at the Chinese Opera)

'Immensely refreshing... the whole cast delivered recitative and arias as if they actually understood what they were singing, and meant it too ... what made this show doubly uplifting was the calibre of the playing from the Royal Academy Sinfonia. Here was period-style delivery with real punch and flair... this production had a real spark of inspiration, and never lost it.'
Opera, February 2006

(Royal Academy Opera: Mozart
La Finta Giardiniera)



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